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(FOR LIST OF CONTENTS SEE PAGE 943)

THOMAS RAVENSCROFT, B.Mus.

(c. 1583—c. 1633)

BY JEFFREY MARK

The name at the head of this article has a familiar ring with it, but when the average musician comes to reckon up, he will find he knows little or nothing about the man. When I tried to find out why this is so, it came to me quite clearly that, in my own case at any rate, my whole knowledge of him was gained as a choir-boy. When singing, as I did then, from 'The Hymnal Companion,' I knew by heart most of the names—such as 'Saffron Walden,' 'Castle Rising,' 'Dominus regit me,' and the like—which are put at the head of the harmonizings in that book. One which frequently recurred was 'Ravenscroft's Psalter.' This meant nothing to me at that time and, until quite recently, has meant very little more, so that, when Dr. E. H. Fellowes, in his 'English Madrigal Composers,' says that it is by 'the sadly garbled versions of his hymn-tunes he is now best known,' he is no doubt telling us the bare truth about Ravenscroft's position in musical history to-day.

The known facts about Ravenscroft's biography can be given in a short space. In one of the prefaces to his 'Briefe Discourse' (1614), his age is given as twenty-two, but this would make him only fifteen when he became B.Mus. (at Cambridge in 1607), and only seventeen when he brought out his 'Pammelia' and 'Deuteromalia.' It is probable, therefore, that he was born about 1583. He was a chorister at St. Paul's under Edward Pearce, and music-master at Christ's Hospital from 1618 to 1622. He died about 1633 (see 'English Madrigal Composers').

Actually, Ravenscroft's Psalter ('The Whole Booke of Psalmes,' 1621) is quite the least important of his publications. It consists of a hundred harmonizings—forty-eight by himself and the remainder by twenty other musicians, some dead and some alive at that time. It is a creditable compilation, and in some ways more valuable than many other Psalters, but it only does in a slightly different way what had been done many times before and has been done scores of times since. In the case of his other publications, all are interesting and one at least, unique. The first appeared in 1609 under the following title:

Pammelia. Musick's Miscellanie; or, Mixed Varieties of Pleasant Roundelays, and delightful Catches of 3. 4. 5. 6. 7. 8. 9. 10 Parts, in one. None so ordinarie as musically, none so musically, as not at all, very pleasing and acceptable.

This was reprinted in 1618, and consists of a hundred catches and rounds, some to sacred

words of the metrical Psalm type and others to Latin fragments from the Roman missal and elsewhere, but the majority to short stanzas of a traditional, popular, and mostly humorous or jovial character. It was the first collection of its kind to appear in England. The famous canon 'Robin, lend me thy bowe' is amongst them, and some others are of a simple and rare beauty in both words and music. The sweet and magic sadness of this, for instance:

Oken leaves in the merry wood so wilde,
When will you grow green-a.
Fayrest maid and thou be with child,
Lullaby maist thou sing-a.

Or this, in another vein:

Birch and green holly
(Birch and green holly),
If thou be'est beaten, boy,
Thanke thine own folly.

The excellent eight-part canon below, I give with the music. It scores very well, and the imperative 'Come again, ho' at the end is amusing and effective. It is resolved at a bar's interval:

Ex. 1.

Hey hoe, what shall I say? Sir John hath carried my
wife a-way. They have gone ere I wist
She will come when she list, hey trol-ly, trol-ly lol-ly.
- ly- Come a-gain, Ho!

'Deuteromalia' appeared in the same year, and is described on the title-page as below:

Deuteromalia: or the Second part of Musick's Melodie, or melodious Musicke. Of Pleasant Roundelays: K. H. mirth* or Freeman's Songs and such delightful Catches. 'Qui canere potest, canat.' Catch that catch can. 'Ut Melos, sic Cor melos afficit et reficit.'

Ravenscroft, as may even be gathered from this, was something of a wag in his way, but in other respects rather heavy and pedantic—a most unfortunate contradiction, particularly as, like many other Elizabethans, he was strongly addicted to punning and other laboured forms of witticism. 'Deuteromalia' is accordingly described as containing

Mirth and Musicke to the Cunning-catcher.
Derth and Physicke to the Cony-catcher.†

* K. H. mirth has generally been thought to mean 'King Henry's mirth,' but Dr. Fellowes suggests that 'K. H.' stands for 'King's Head' and, as such, would refer to a famous tavern of this name in Cheap-side, or to a house in Greenwich known later to Pepys as 'the great musick house.'

† Cony-catchers (literally 'rabbit-catchers'), the popular name for certain types of disreputable thieves and deceivers who preyed, then as now, on the ignorance of people in London who 'had scarce seen the lions.' For an intimate description of these rogues, see Dekker's 'Gull's Horn Book,' and Robert Greene's 'Conny-catching' pamphlets.

In his introduction, Ravenscroft begins, with heavy sprightliness, to point out, that since

... "secundae cogitationes" are ever (they say) meliores
... why may not then *secundae cantiones* be as well
dulciores

—which, we suppose, is his playful way of excusing himself for bringing out 'Deuteromalia' so quickly after 'Pammelia.' He continues, throughout, in a mixture of English and Latin, and ends as below:

Candidus imperti; sinon, hiis utere mecum, either
commend me, or come and mend me, and so I end me,
as resolute as thou art dissolute,

and finally puts his name to his effusion as perkily as any Tom d'Urfey: 'THINE, T. R.'

'Deuteromalia' is a collection of some thirty-one pieces, of which eight are catches for three voices, and nine catches for four. 'Three Blind Mice' here appears perhaps for the first time in print, as below (the tune does not bear any resemblance to that sung to-day):

Three blind mice,
Dame Julian, the Miller and his merry old Wife,
Shee scrapte the tripe, licke thou the knife.

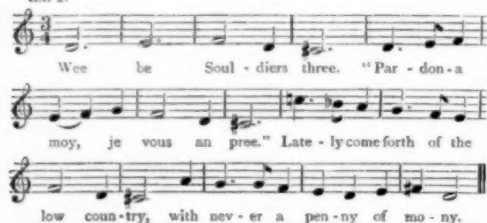
'Hold thy peace, knave,' a catch sung in
'Twelfth Night,' also appears, as well as another
which is fairly well-known:

Mault's come downe, mault's come downe
from an old Angell to a French crown.
There's never a maide in all this towne
but well she knowes that mault's come downe.
The greatest drunkards in this towne
are very glad that mault's come downe.

The 'Freemen's Songs' (of which there are seven for three voices, and seven others for four) are rather more pretentious, but still settings to words of a popular and humorous character. 'The Wedding of the Flye and the Bee' describes, in nine four-lined stanzas, the wooing of this strange pair; who were bid to the wedding ('all Flyes in the field and Wormes creeping'; 'the Snail . . . with all her ioly trinkets at her traine'; 'Tenne Bees . . . all clad in Gold'); how the wedding was held in an 'old Ive tree,' how the bread was baked in an 'old horse head' and the ale brewed in 'one Walnut shale,' and of the matter and conclusion of the marriage. This is set as a canon for three voices.

Below is given the first verse and air of a song which was no doubt brought back by English soldiers from the Continental wars of the 16th century.* It is printed in Hawkins's 'History,' and with the occurrence of a French phrase at intervals along the stanzas brings to mind at once certain other familiar songs brought over from France by our soldiers during the Great War.

EX. 2.



Wee be Soul-diers three. "Par-don-a
moy, je vous an prie." Late-ly come forth of the
low coun-try, with nev-er a pen-ny of mo-ny."

* See my setting of this song, for tenor, baritone, and bass solo, with male-voice chorus (T.T.E.B.). (The Year-Book Press.)

Ravenscroft's third collection appeared in 1611, as below:

Melismata. Muscally Phansies. Fitting the Court,
Citie and Countrey Humours. To 3, 4, and 5 voyces.

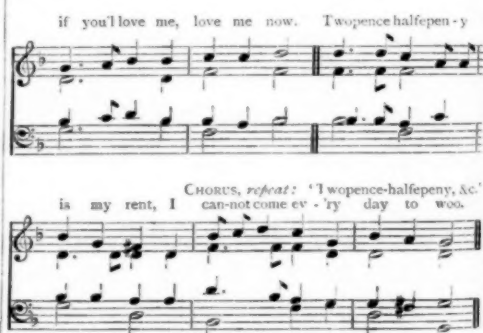
This contains twenty-three numbers which appear under the following headings: 'Court Varieties' (six pieces), 'Citie Rounds' (four), 'Citie Conceits' (four), 'Country Rounds' (five), and 'Country Pastimes' (four), and is described as being:

To all delightful except to the Spitefull,
To none offensive, except to the Pensive.

All except the 'Citie and Countrey Rounds' are short part-songs or madrigals, with the words and music arranged to fit the various 'humours' they are meant to represent. Perhaps the best of them is a setting for four voices of the famous 'Three Ravens' ballad which is included in the 'Country Pastimes.' Many of them are regularly arranged for verse and chorus, as in 'A Wooing Song of a Yeoman of Kent's Sonne,' where the last two lines in every stanza are repeated by the chorus. The first verse given with the music below will show that the poem is one of the many variants common in English and Scottish popular literature of the 16th and 17th centuries, based on the familiar line 'I cannot come every day to woo.' The first phrase of the treble is almost the same as that of the tune which Ravenscroft gives for the better-known 'Three Ravens' referred to above. The alto part, it will be noticed, is an ideal one for those who are nervous and somewhat uncertain in their part-singing:



I have house and land in Kent, and
if you'll love me, love me now. Twopence halfpenny - y'
is my rent, I can-not come ev-ry day to woo."



I have house and land in Kent, and
if you'll love me, love me now. Twopence halfpenny - y'
is my rent, I can-not come ev-ry day to woo."

Ravenscroft's fourth and (except for the Psalter) the last publication, appeared in 1614, under the following title:

A Briefe Discourse of the true (but neglected) use of
Charact'ring the Degrees, by their Perfection,
Imperfection, and Diminution in Measurable Musicke,
against the Common Practise and Customs of these
Times. Examples whereof are exprest in the Harmony

of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations—I. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring.

In the introductions and prefaces to this work we have a very different Ravenscroft from the 'Thine, T. R.' of 'Deuteromalia.' He begins with a pompous dedication:

To the Right Worshipful, most worthy Grave Senators, Guardians of Gresham College in London.

An 'Apologie' follows, in which Ravenscroft bemoans:

... the piteously scourged and mangled body of music ... with scarce Ligatures left to preserve the compacture of her Body, so much is shee wrong'd, dilacerated, dismembred and disiond in these our daies, she scarcely hath Forme or Habit left, but e'en as a Sceleton retaines only a shape, or shadowe, of what she was in her former purity.

After this come nine poems, praising Ravenscroft's endeavours. These are by 'Nathaniel Gyles, Thos. Campion, John Dowland, Io. Davies (Heref.), Martin Peerson, William Austin, Thos. Piers, T. H., and R. L. L. Theo-musophilus.' Dowland's compact little contribution is given in full below:

Figurate Musicke doth in each Degree
Require it Notes of severall Quantity,
By Perfect, or Imperfect Measure chang'd,
And that of More, or Lesse, whose Markes were
rang'd
By Number, Circle and Poynt; but various use
Of unskill'd Composers did induce
Confusion, which made muddy and obscure
What first Invention fram'd most cleere and pure.
These (worthy Ravenscroft) are restrain'd by Thee
To one fixt Forme: and that approv'd by Me.

Then comes a Preface which defines the scope of the work, and refers contemptuously to the Minstrels, who

... (though our City makes Musicians of them) ... making account to doe the Art Honour, now in these daies of the ill opinion, and small credit it beares, have fairly brought [Music] downe from a chiefe Liberall Science, to the basest almost of Mechanick Functions.

Since Ravenscroft's time, the 'body' of music has been continually 'dilacerated and dismembred,' and it is a testimony to her wonderful constitution that she has not only survived these barbarous attempts, but also the equally determined counter-efforts of such as he to restore her 'mangled body' to its 'former purity.' Ravenscroft thought to mend her shape by restoring the 'ligatures' invented or practised by composers and theorists such as Glareanus, Ornithoparcus, Sebaldus Heydon, John Dunstable, and Thomas Morley, and his 'Briefe Discourse' proper (which is largely duplicated in another 'Treatise of Musick' by Ravenscroft in the British Museum—Add. MS. 19,578) seeks to define the 'Divisions of Moode, Time and Prolation in Measurable Music' by a series of quotations from the theoretical works of these men.

Whereas, in his three earlier collections, there is no evidence (but rather his own ambiguous statement to the contrary) to show that Ravenscroft was the composer, or even the arranger, of any of

the pieces, in the musical 'examples' from 'The Briefe Discourse,' seven of the twenty were composed by John Bennet, two by Edward Pearce, and the rest by Ravenscroft himself. In the Hunting section, Bennet and Pearce contribute a song each; under Hawking, Ravenscroft writes two songs and Bennet a third 'for the Hearne and Duck'; in the 'Dauncing' section Ravenscroft is responsible for 'the Fayries dance' and 'the Satyres daunce,' and Bennet for 'the Urchins daunce' and 'the Elves daunce'; the three Drinking songs ('of Beere,' 'of Ale,' 'of Ale and Tobacco') are all by Ravenscroft. The most remarkable thing about these songs is the deliberate endeavour to create the atmosphere peculiar to each 'recreation.' Technically considered they are all madrigals or part-songs with chorus, but some, according to Dr. Fellowes, are 'mere tavern songs.' Pearce's Hunting song is actually a four-voiced setting of the following words:

Hey trola, lola, hey trola, lola there
there boys, there—hoicka, hoick-whoope
Crie there they goe, crie there they goe,
they are at a fault—Boy winde the Horne.

Ravenscroft's Drinking songs are settings for four voices, with chorus, or such stanzas as this:

Trudge away quickly, and fill the black Bole,
devoutly as long as wee bide.
Now welcome good fellows, both strangers and all,
set grief and sadness,
set sadness aside;

or this, for a chorus:

Tosse the pot, toss the pot, let us be merry
And drinke till our cheeks be as red as a cherry.

Only the four 'charming fairy-like pieces' under the 'Dauncing' heading Dr. Fellowes is prepared to admire. Ravenscroft's own words as to their content and meaning will probably explain why:

... with some difference from the common Exercise now a daies of it, in our Maskes and Revells: As not grounded on the Dauncing of Measures, and accordingly bound to some particular Rules and Numbers, proper to the nature of the Daunce only, which then is afoot; But fashioned like those Antique Daunces, which the Poets would have us beleve, the Fayries and the Satyres, and those other Rurall Natures frequented, and having in them much more variety and change than any other Composition and withall so expressing our imperfect Moods and Measures, for their Tact, Prolation and Diminution.

All the same, I wish that Ravenscroft had followed out his realistic principles in this as in the other sections, so that we might now be able to catch the spirit which animated 'the common Exercise in the Maskes and Revells' of those days.

The fifth and last section, however, illustrating the 'recreation' of 'Enamouring' is possibly the most interesting of all. Bennet's two songs in the 'Court humour' and Pearce's in the 'City humour' are fairly orthodox, but the 'Country humour' is illustrated by Ravenscroft himself (except for a final chorus by Bennet) in a setting of a South-country dialect poem called 'Hodge Trillindle to his Zweethort Malkyn.' It is set 'vor Dreble, Denor, Meduz ond Bazis,' and is in four distinct

sections concerned respectively with the following stages in the wooing of Hodge and Malkyn:

1. 'Hodge to Malkyn.'
2. 'Malkyn's answer to Hodge Trillindle.'
3. 'Their Gonglusion.'
4. 'Their Wedlocke' (set by Bennet).

This sequence is specially interesting as perhaps the earliest example of a song-cycle we have in English music. Mr. J. W. Brown of Carlisle, in an article in the *Cornhill Magazine* for May, 1920, claims this honour for a song-cycle in eleven sections composed by Richard Nicholson, the first Heather Professor of Music at Oxford University. Considerations of space alone prevent me from discussing this interesting point, which I shall leave until I can get an opportunity for comparing the two side by side. 'Hodge and Malkyn' is interesting enough in itself, but I must content myself with quoting the text of the 'Zegund bart' (Malkyn's reply to Hodge's avowal), which will give some idea of the temper of the thing:

Yo tell ma zo: but Roger ich a vound your words but
thou not vor vorty bound [wynde,
wooll I beelave yo vurther than Ich zee.
Your words and deeds like Beecans and Baocon gree:
But if yol leave ma long a little vit,
Thon wedlocke Ich a little wool gomit,
that ich wooll I.

Ravenscroft's position in Elizabethan music is, so far as my knowledge takes me, unique, or at any rate unusual. It appears to me, that in those times, and certainly for a fair time afterwards, the line between the professional or patronised musician and the hardy race of minstrels, was very clearly drawn. On the one hand were the musicians proper, who composed or played under the direct protection and patronage of some private gentleman or public body, and on the other, the unlicensed minstrels in various stages of decay and actual disrepair, who snatched a precarious livelihood from the very jaws of a law which classed them with 'rogues, vagabonds, and sturdy beggars.' The musicians' attitude towards them seems to have been one of complete and contemptuous indifference, except in so far as the minstrels proved themselves actually capable of 'queering a pitch' which they imagined to be specially reserved for themselves. Though it is largely this uncompromising and self-centred point of view which has given the work of these men that peculiarly intensive quality which the modern musician finds so attractive, yet it is also this same spirit of exclusiveness which prevents their music from attaining to the universal significance of the contemporary drama.* True it is that some others amongst them, Byrd and Bull included, were not above writing in a popular vein occasionally (albeit in a rather stiff sort of style), or even composing variations on tunes connected

with 'carmen' and the like, but Ravenscroft, with his efforts to satisfy the 'Court, City, and Country humours'—now something of a coxcomb, and then again a regular pedant—somehow manages to bridge over the gap between two bodies of musicians, each of whom might have learned a great deal from the other. Even in Ravenscroft's own case, it seems likely that his irregular doings were a feature of his early life only, and that later he came back to the fold and behaved himself properly with Dowland, Campion, Peirson, and the rest of them. During the time of 'Pammelia,' 'Deuteromalia,' and 'Melismata,' I imagine him as something like Hardy's 'Jude,' who, although well educated, and a man of keen and sensitive perception, was yet capable of reciting the creed in Latin to call up some sort of admiration for himself from a crowd of drunkards and ne'er-do-wells in a tavern. By the time of his 'Briefe Discourse,' 1614, Ravenscroft's 'conversion,' as already suggested, was complete. In 1616, he contributed three anthems and a motet (all for five voices), to Sir Thomas Myriell's collection 'Tristitie Remedium'; besides these, some six or seven other anthems by him are in MS. in the British Museum (Add. MSS. 29,427, 30,478-9), and in the library at Christ Church, Oxford. Five years later he made a complete atonement with his 'Whole Booke of Psalms.'

The slight sarcasm in the last paragraph aimed at the more venerable figures in Elizabethan music need not offend the enthusiast, as nothing can really touch them, still less oust them from the peculiar strength of their position. The point is that, taking their work in the sweep of musical history, it appears so very limited and so very much the same in determination and in actual quality. It is no answer to say that one must be soaked in it before he can begin to realise the differences in the work of the various composers, which are, in effect, quite striking and not subtle. This fact is appreciated even in the case in question. Ravenscroft, in his serious and more orthodox work, is inferior in both the quality and inspiration of his music to most of his more famous contemporaries. It is as definitely 'Elizabethan' in structure and flavour, but in all his music which I have scored, I find a definite stiffness in the texture, and a jerkiness and woodenness in the part-writing. John Bennet's final chorus in the Hodge and Malkyn cycle, for instance, is at once smoother and much more spontaneous than any of the other three by Ravenscroft. Still the fact remains that to a modern intelligence at any rate, the whole musical output of the age is remarkably homogeneous in intention and in effect; particularly (and this is most strange and disconcerting to us) in that there is little, or none at all, which can definitely be stigmatised as bad. There is so much of orthodox anthem, motet, madrigal, and fancy, all of a uniform and excellent quality, and so very little of what Ravenscroft gives us in his 'Melismata' and 'Briefe Discourse.' That is why I consider him to be important.

* The Elizabethan poets proper (i.e., apart from the dramatists), and with the possible exception of Spenser, are like the professional musicians in this respect. With their preoccupation with form and the neatness and delicacy of the context, their imitations of Ronsard, du Bellay, and the rest, as well as other Italian and Spanish schools of intense and somewhat precious ideals, they are of small importance compared with the dramatists, who, by virtue of a rude contact with the theatre, and more particularly, the humanising influence of 'the stinking groundlings,' became the true poets and singers of a wonderful age.

ACCIDENTAL STROKES OF GENIUS

BY ALEXANDER BRENT-SMITH

Strictly speaking, all strokes of genius are accidental, but some are obviously more a matter of chance than others. For instance, the invention of Sam Weller was a stroke of genius and the invention of Rugby football was a stroke of genius, but the first was an incident in the literary career of Charles Dickens, and the second was an accident in the scholastic career of William Webb Ellis, who, 'with a fine disregard of the rules of the game as played in his time, first took the ball in his arms and ran with it, thus originating the distinctive features of the Rugby game.'

That some strokes of genius are the merest accident is proved by the fact that they happen occasionally even to machines. All of us have gurgled with delight over the masterly stroke of genius on the part of the linotype machine which changed the Christian name of a famous demagogue from Horatio into Hotario, with its deadly hint at his gaseous platform eloquence. Many have inwardly chuckled over a similar mistake when a father lamenting the loss of his daughter was made to say 'It was the bridge-room stole her from me' instead of 'It was the bridegroom stole her from me.' We can only gasp with astonishment and murmur 'Truth will out.'

There are three classes of accidental strokes of genius—those that we know were accidental from our study of biography; those that we know were accidental, by inference; and those that we think were accidental, by conjecture.

In the first class we put those inspired moments in music or literature which occurred to their creators through some external prompting. We know that Wagner inserted the cor Anglais solo in the third Act of 'Tristan and Isolde' because he heard just such an effect during the darkness and silence of night at Venice. We know that the famous D flat Prelude of Chopin owes its chief characteristic to the fact that Chopin composed it to the accompaniment of incessantly dripping rain outside. We know, too, that the most arresting feature in the 'Hymn of Praise' was suggested to Mendelssohn by the most wearisome of life's lesser evils—a sleepless night.

In the second class we put all those passages which composers arrived at almost unconsciously. This is a very large class, and embraces nearly all the big architectural passages in music, in which chance phrases, born of the original subject-matter, play an unexpectedly important part. This is a common occurrence in fugues, and the reason is that when a composer begins the composition of a fugue he cannot quite tell where his idea will lead him. Of course, he foresees certain possibilities in his subject-matter, but he cannot tell what accidents by the way may alter his course. And the same thing is true of novel-writing. The novelist knows the main incidents, but cannot tell how far these will be altered by the actions and characters of his hero or heroine once they have been put in

motion. He is, as it were, Columbus, intending to sail to India but actually discovering America; or Saul, the son of Kish, who set out to find his father's asses and succeeded in founding a kingdom.

John Milton set out to write a drama, but instead of a drama he produced an epic. Jane Austen, in 'Northanger Abbey,' intended to parody the sensational writing of Mrs. Radclyffe, but discovered as her work progressed that she was producing not a parody but a novel of remarkable genius. Wagner built the *Finale* of the second Act of 'The Mastersingers' upon a theme which he intended to sound foolish, but which turned out in its development to be magnificent, just as Mr. Pickwick was created by Dickens to be the butt of every swindler, and became almost imperceptibly the master of every circumstance.

Beethoven wrote a canon making fun of Maelzel and his metronome, but this same tune he used shortly afterwards in the eighth Symphony and transformed into one of the loveliest movements he ever composed. Thus it happens that well-written movements frequently take their character from accidental features rather than from their parent themes. For example, the 'Doric' Fugue of Bach depends more upon its counter-subject than upon its subject, though the one could not have existed but for the other. Similarly the *Finale* of the 'Jupiter' Symphony is a triumph of second thoughts. In fact, the great masters in no way display their greatness so clearly as in their ability to follow the beckoning of the spirit whither-soever it happens to lead them.

In the third class we must put those rare strokes of genius which we imagine, with insufficient reason, to be accidental. Included in this class would be all those doubtful readings which may be either inspirations or misprints. Take the opening speech of 'Twelfth Night,' which contains the doubtful lines:

It came o'er my ear like the sweet sound
That breathes upon a bank of violets.

Some editors read 'sound,' others read 'south.' Each perceives in his own reading the genius of Shakespeare. Now either may be an inspiration, but it is certain that both cannot be true Shakespeare: therefore one, I know not which, can only be an accidental stroke of genius. In the same category must be placed the debated close of Chopin's F major Prelude, and another even more acrimoniously debated passage which I will not even mention, lest I disturb a hornet's nest.

In this class also we must put those fortunate slips of the pen which composers have realised are an improvement upon their original intention. It is well known that on one occasion when Liszt was playing, he hit a wrong note at the top of a magnificent *arpeggio*. Nothing daunted by his mistake, he used the wrong note as part of a new harmony, worked his way down the pianoforte on this new harmony, and then repeated the faulty

arpeggio, this time correctly. Now that is the sort of accident which seems to account for various strokes of genius in the works of some composers, though of course they may possibly be natural inspirations. In the opening bars of the F minor Fantasy of Chopin there is a rhythmic figure which drops from F to C. One day (we may surmise), when Chopin was strumming, he happened to turn round to speak to George Sand. Not thinking what he was doing, he let his fingers stumble on to C flat instead of C. Hence that superbly unexpected modulation which thrills us every time we hear it played. This is, of course, pure supposition, but it is none the less probable.

Such strokes of genius might happen to anyone, but they do not, because it is only the few who can hear their possibilities. Beauty and Truth are for ever confronting us, but there are few who can hear in the slip of a finger anything more than an unfortunate mistake, just as there are few who can see in a falling apple anything more than the prospect of a dumpling.

FOOT-NOTES TO MUSICAL HISTORY

BY WILLIAM C. SMITH

[Notes on some unique and rare works recently acquired by the British Museum]

The publication in 1912 of the 'Catalogue of Printed Music (1487-1800) in the British Museum' placed within the reach of students and collectors information on the earlier printed musical works then available in the National Library.

Apart from the steadily growing mass of modern music received under the Copyright Acts and by purchase, the Museum has opportunities from time to time of acquiring unique and rare works by purchase, gift, or bequest. Since the publication of the Catalogue referred to above, a considerable number of additions of old works have been made to the Library, and pending the issue of the particulars of these recent accessions in a Supplementary Catalogue, it will doubtless be of interest to have descriptions of some of the most interesting and important of them.

Occasionally, when a unique work changes hands and is placed in the Museum, the matter is referred to in a newspaper or magazine article, but in the majority of instances the work is quietly added to the Museum collection and the matter is not brought immediately to the notice of the public. A few, therefore, of the works mentioned here have been already chronicled, but the present whereabouts of the majority is known only to the authorities and to a limited circle of readers.

The particulars given here include references to some works of which no other copies are known, and in other cases to works that are otherwise unrecorded by the standard bibliographical authorities.

The accessions cover generally the whole field of music, and although no one class has been

especially selected for description, specimens of certain types of work are particularly well represented. For instance, the great number of Madrigals published on the Continent during the 16th century, and the tendency for the complete sets of parts of these works to be broken up and scattered are reasons for the frequent occurrence of this type of composition in sale catalogues, &c. Odd parts are thus always being acquired by the Museum as additions to broken sets, but unless the parts are complete or have some special interest they are omitted from descriptions here given. The works are treated in chronological order. The press-marks are supplied in round brackets. The composer or heading precedes the title and description. Particulars in square brackets have been supplied from other sources than the works themselves, and unless stated to the contrary each work is complete.

Motets. Motetti acinque Libro primo. [O. Petrucci: Venice, 1505.] obl. 4°. (K.1.d.5.)

The Superius part only of an exceedingly rare work, formerly in the possession of Alfred Littleton. Several other collections of Motets of the 16th century have also been acquired.

Dobneck (Johann) Cochleus. Tetrachordū Musices Joannis Coclei Norici. Artium Magistri . . . Impressi In Officina . . . Joannis Weyssenburger: Nurnberge, 1511. 4°. (K.1.h.22.)

The Museum previously possessed the 1512 edition. Only three other copies of the 1511 edition are known. The work consists of thirty leaves, thirty-eight lines to a full page.

Virdung (Sebastianus). Musica getutscht vnd ausgezogen durch Sebastianū virdung . . . vnd alles gesang aus den notē in die tabulaturē diser benantē dryer Instrumētē der Orgeln: der Lautē: vnd 4 Flöten transferieren zu lernē . . . [Furter? Basel? 1511.] obl. 4°. (K.8.c.9.)

This work, formerly owned by Alfred Littleton and described in 'Grove,' is one of the earliest printed works on instruments and has many illustrations.

Senfl (Ludwig). Liber selectarum cantionum quas vulgo mutetas appellant sex quinque et quatuor vocum. [S. Grimm and M. Wirsung: Augsburg.] 1520. fol. (K.9.a.24.)

A large folio volume, edited by Senfl. It contains compositions by the composers whose names are given as follows: H. Yzac, Josquin de Press. L. S[enfl], J. Hobrecht, P. de la Rue, and Mouton.

Martinez de Bizcargui (Gonzalo). Ate [sic] de canto llano y cōtrapunto y canto de organo con proporciones y modos breuemēte cōpuesta y nueuamente anādida y glosada . . . Juan de Jūta: Burgos, 1528. 4°. (K.8.f.21.)

The 1550 edition was previously in the Museum. The earlier edition is very rare, and unknown to Eitner.

Chansons. Quart liure contenant xxvj. chansons musicales a troys parties a deux dessus & ung concordant, Le tout de la composition de Claude geruaise . . . Pierre Attaignant: Paris, 1550. obl. 4°. (K.2.a.9.)

Psalms. *Pseaumes de David, mis en rythme francoise par Clement Marot, & Theodore de Besze, avec Nouvelle et facile methode pour chanter chacun couplet des Pseaumes sans recours au premier selon le chant accoustumé en l'Eglise, exprimé par notes compendieuses exposées en la Preface de l'Authheur d'icelles.* Pierre Dauantes: [Lyons? or Geneva?] 1560. 12°. (K.8.a.15.)

Very rare. Formerly in the Littleton library, the sale catalogue of which gives a reproduction of the numerical notation which Davantes claimed to have invented. The text is printed in 'lettres de civilité.'

Other collections of Psalms acquired include:

Four score and seven Psalmes of Daud in English mitre by Thomas sterneholde and others . . . [J. Day: London,] 1561. 16°. (Case 36.bb.4.)

Formerly in the Britwell library.

The Whole Boke of Psalmes . . . John Day: London, 1565. 4°. (Case 24.a.31.)

Imperfect.

The Whole Booke of Psalmes . . . Iohn Daye: London, 1580. 8°. (680.a.41.)

Imperfect.

The Whole Booke of Psalmes. Iohn Windet for the Assignes of Richard Day: London, 1594. 4°. (1411.f.25.)

Imperfect.

The three latter works presented by Robert Steele, who described them in his 'Earliest English Music Printing,' London, 1903 (Nos. 48, 80, 142). Other books of Psalms are described under their respective composers.

Rufolo (Matteo). *Di Matteo Rufolo Il Primo Libro de Madrigali a Quattro Voci . . .* Appresso Girolamo Scotto: Venetia, 1563. obl. 4°. (K.7.b.13.)

The only known copy. Rufolo (or Rufile) published another book of Madrigals for five voices in 1561.

Day (John). *Mornyng and Euenyng prayer and Communion . . .* John Day: London, 1565. fol. (K.7.e.8.)

This is another edition of 'Certaine notes,' &c., published by Day in 1560. The British Museum previously possessed Contra Tenor and Tenor parts only. The Medius and Bassus parts have now been added from Lincoln.

Le Roy (Adrian). *A briefe and easie instruction to learne the tableture to conduce and dispose thy hande vnto the Lute [by Adrian Le Roy] englisht by J. Alford Londonor.* Ihon Kyngston for James Roubothum: London, 1568. obl. 4°. (K.1.c.25.)

A later English edition of Le Roy's work was published by Kyngston in 1574, in three books with continuous pagination, but separate title-pages. On the first title-page it is described as 'translated into English by F. Ke. Gentelman.' The second book of the 1574 edition consists, however, of fol. 1-16 of Alford's translation (1568), with another illustration of a Lute player added, and with the author's and translator's prefaces and folios 17-39 of Alford's selection

of lute pieces omitted. This unexplained appropriation does not appear to have been noted hitherto.

Chamatero (Hippolito). *Di Hippolita Chamatero . . . Il Secondo Libro delli Madrigali a quattro voci . . .* Appresso Girolamo Scotto: Vinegia, 1560. 4°. (K.7.a.2.)

The only Museum specimen of a number of works published by this composer, who is described as 'Maestro di Capella nel Domo di Udine.'

Corona (Giovanni). *Di Gioanne Corona Organista Il Primo Libro de Madrigali A Cinque Voci . . .* Appresso li Figliuoli di Antonio Gardano: Venetia, 1574. obl. 4°. (K.7.b.2.)

A unique copy of this work, formerly at Lincoln, by a composer of whom nothing else is known, except that he contributed a madrigal to Chamatero's collection described above.

Cosyn (John). *Musike of Six and Fiue partes. Made upon the common tunes vsed in singing of the Psalmes.* Iohn Wolfe: London, 1585. obl. 4°. (K.8.b.6.)

No complete copy of the work exists. To the Altus part at the Museum, the Tenor, Quintus, and Sextus parts have now been added from Lincoln. Little is known of John Cosyn, who may have been the father of Benjamin Cosyn, the compiler of the Virginal Book formerly at Buckingham Palace, but now at the Museum.

Pozzo (Vincenzo dal). *Di Vincenzo dal Pozzo Il Primo Libro de Madrigali a Cinque Voci . . .* Appresso l'Herede di Girolamo Scotto: Vinegia, 1585. 4°. (K.4.f.9.)

This copy, formerly in the Huth collection, is one of a number of works by a composer whose compositions have been hitherto inaccessible to English students, with the exception of a book of Madrigals for four voices published in 1600.

Primavera (Giovanni Leonardo). *Il Settimo Libro de Madrigali a cinque voci . . .* Appresso l'Herede di Girolamo Scotto: Vinegia, 1585. 4°. (K.7.a.8.)

The Museum possesses only two other works by this rather prolific composer, particulars of whom appear in 'Grove' and other authorities. The copy mentioned here was formerly at Lincoln.

Manenti (Giovanni Piero). *Li Pratinoli . . . A Cinque Voci . . .* Appresso Angelo Gardano: Venetia, 1586. obl. 4°. (K.7.b.5.)

The composer, described as 'Bolognese Musico del serenissimo Gran Duca di Toscana,' was previously represented in the Museum by the Canto part of 'Madrigali . . . a Sei Voci . . . Libro Primo, Venetia, 1574.'

Tristabocca (Pasquale). *Di Pasquale Trista Bocca da l'Aquila Il Secondo Libro di Madrigali a Cinque Voci . . .* Appresso l'Herede di Girolamo Scotto: Vinegia, 1586. 4°. (K.7.a.11.)

This copy from Lincoln, is the only one known to Eitner.

Pascarola (Giovanni Thomaso de Benedictis da). Di Don Gio. Thomaso de Benedicti da Pascarola Il Primo Libro de Madrigali a cinque voci . . . Ad instantia di Scipion Rizzi: Venetia, 1580. 4°. (K.4.f.8.)

The composer is known only by this work, formerly in the Huth library, and another copy of which is at Naples.

Damon (William). The former Booke of the Musicke of M. William Damon . . . containing all the tunes of Dauids Psalmes, as they are ordinarily sung in the Church: most excellently by him composed into 4. parts . . . Published for the recreation of such as delight in Musicke: By W. Swayne Gent. T. Este, the assigné of W. Byrd: [London,] 1591. 4°. (K.3.m.4.)

The Altus, Tenor, and Bassus parts have now been added to the Cantus part. The Museum also possesses the Cantus part of 'The second Booke of the Musicke,' &c., 1591. The two books were issued to replace 'The Psalmes of David in English meter, with Notes of foure partes set vnto them by Guilielmo Daman, for Iohn Bull . . . 1579,' an earlier edition of Damon's work which had an unfavourable reception.

Cavendish (Michael). [...] (I) 14. Ayres in Tabletorie to the Lute expressed with two voyces and the base Violl or the voice & Lute only. 6. more to 4 voyces and in Tabletorie, And 8. Madrigalles to 5. voyces. By Michael Cavendish Gentleman. At London Printed by Peter Short, on bredstreethill at the signe of the Starre: 1598. fol. (K.2.i.20.)

A unique but imperfect copy of this large folio table book. Unfortunately, mutilation of the title-page leaves the beginning of the title unknown. The work is probably to be identified with the Ghost 'Ayres for four voyces,' 1599, ascribed to Cavendish by bibliographers, no copy of which, however, has ever been traced. Cavendish contributed a Madrigal 'Come, gentle Swaines' to Morley's 'Triumphes of Oriana,' 1601, and another setting of the same words is in the '14 Ayres.' A long and interesting description of the work appeared in the *Times Literary Supplement*, April 4, 1918.

Vecchi (Orfeo). Orphei Vecchii . . . In septem Regij prophete Psalmos vulgò poenitenciales Sacrarum modulationum quæ Motecta nuncupantur & senis vocibus concinuntur Liber Quartus. Apud hæc, Simonis Tini & Franciscum Besutium Mediolani, 1601. 4°. (K.7.a.12.)

One of a number of works by this composer, who has escaped the notice of many authorities. Eitner, however, has a long article. The Museum possesses one other work, the Bassus of a volume of Motets published in 1603.

Dowland (John). Lachrimæ, or Seaven Teares Figvred in Seaven Passionate Pauans, with diuers other Pauans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in fve parts . . . Iohn Windet: London [1604.] fol. (K.2.i.16.)

A magnificent copy of this famous Table Book for Instruments, formerly in the Huth library. The work is extremely rare, and it is a notable addition to the Museum collection.

Banchieri (Adriano). La Pazzia Senile. Ragionamenti vaghi et dilettevoli, a tre voci . . . Libro Secondo. Appresso Ricciardo Amadino: Venetia, 1611. 4°. (K.7.a.1.)

A rare copy of the 1611 edition of an almost epoch-making work, 'the first comic-opera,' originally published in 1598. Banchieri excelled in almost every branch of music, and is well represented in the Museum library.

Dering (Richard). Cantica Sacra ad melodiam madrigalium elaborata senis vocibus, Cum Basso Continuo ad Organum . . . Apud Petrum Phalesium: Antverpiæ, 1618. 4°. (K.7.a.4.)

An earlier work than any other in the Museum by this composer. The copy was formerly at Lincoln. From the same source was also obtained Dering's

Canzonette a quattro voci, con il Basso Continuo . . . Appresso Petro Phalesio: Anversa, 1620. obl. 4°. (K.7.b.3.)

Adson (John). Courtly Masquing Ayres, composed to 5. and 6. Parts, for Violins, Consorts, and Cornets. Printed for T[homas] S[no]dham, for Iohn Browne: London, 1621. 4°. (K.8.f.8.)

The Museum possessed a copy of the Altus part. A fine complete set of the six parts has now been added from the Britwell library.

Porter (Walter). Madrigales and Ayres of two, three, foure and fve Voyces, with the continued Base, with Toccatos, Sinfonias and Rittornellos to them. After the manner of Consort Musique. To be performed with the Harpesechord, Lutes, Theorbos, Base Violl, two Violins, or two Viols. Published by Walter Porter, one of the Gentlemen of his Maiesties Royall Chappell. Printed by William Stansby: London, 1632. 4°. (K.8.f.20.)

This copy, formerly in the Britwell library, consists of five vocal parts (Canto, Alto, Tenor, Quinto, Basso) and one instrumental part (Basso). In Porter's preface 'To the Practitioner' the instrumental parts are referred to as follows:

Thus much I thought good to certifie thee; what shall be wanting as through Bases, for the other Instruments, which is to be vsed to make up the body of Musicke, according as I haue set downe, thou must take a little paines to write out, as I haue taken a great deale to make them, and to haue them printed.

Caputi (Gio. Battista). Canzonette Spirituali a tre voci. Con il Basso Continuo . . . Opera Seconda. Appresso Ottauo Beltrano: Napoli, 1640. 4°. (K.2.d.18.)

The composer and work are otherwise unknown. The dedication is dated 1641.

Barnard (John). The First Book of Selected Church Musick . . . Edward Griffin: London, 1641. fol. (K.7.e.2.)

The Medius Decani part has now been added to the Secundus Contratenor Decani, Bassus Cantoris, and imperfect Tenor Cantoris parts in the Museum.

Frescobaldi (Girolamo). Canzoni alla Francese in Partitura . . . raccolte d'Allessandro Vincenti . . . Libro Quarto. Appresso Allessandro Vincenti: Venetia, 1645. fol. (K.2.i.18.)

Only two other copies known.

Gamble (John). Ayres and Dialogues for One, Two, and Three Voyces: to be Sung either to the Theorbo-Lute or Basse-Viol . . . The Second Book. W. Godbid for Nathaniel Ekin: London, 1659. fol. (K.2.g.13.)

This copy, formerly owned by Julian Marshall and Dr. Cummings, is bound up with a copy of the first book of 'Ayres and Dialogues,' 1656, another copy of which the Museum also possesses.

Playford (John). Courtly Masquing Ayres . . . of two parts Treble and Basse for Viols or Violins. Composed by several Excellent Masters . . . W. Godbid for J. Playford: London, 1662. obl. 4°. (K.2.c.13.)

The Treble part only, formerly owned by Dr. Cummings. A complete copy is at the R.C.M.

Gaultier () called Le vieux and Gaultier (Denys). Liure de Tablature des Pieces de Luth. De M^r Gaultier S^r de Nètte Et de M^r Gaultier son Cousin, sur plusieurs diferents Modes, avec quelques Reigles, qu'il faut observer pour le bien Toucher. Graué par Richer. A Paris chez la venfue de M^r Gaultier dans la monnois. [1664?] small obl. 4°. (K.4.a.17.)

A very rare (probably unique) copy of the work of the last two members of a celebrated family of lute players. Ninety-two pages (1-8; 5-88), the whole charmingly engraved, with illustrated title-page. The music, in tablature, consists of Giges, Courants, Fantaisies, Sarabandes, Canaries, &c., the respective composers being named. This copy may be the one described in the sale catalogue of the library of J. B. Weckerlin. No other copy is known.

Visée (Robert de). Liure de Gvitarre dediée av Roy, Composé par Robert de Visée, Gravé par Hierosme Bonneuil. Se vend a Paris Chez le dit Bonneuil . . . et Chez Nicolas Cheron . . . [1682.] obl. 4°. (K.1.k.12.)

Only one other copy is known (Bib. Nat. Paris). Eighty-four pages. The work contains Preludes, Suites, Courantes, Sarabandes, &c., in tablature and staff notation, with explanatory preface, and is finely engraved in a picturesque style.

Hudgebut (John). A Collection of New Ayres: Composed For Two Flutes with Sonata's. By some of the Ingenious Masters of this Age. The First Collection. [With preface signed: John Hudgebutt.] Printed by J. Heptinstall for John Hudgebutt: London, 1695. obl. 4°. (K.2.c.15.)

The first flute part only. Composers named are Courtville, Will William, Solomon Eccles, Keene, Morgine, John Eccles, John Banister. This copy was formerly in the possession of Dr. Cummings.

Morgan (). A Collection of New Songs With a Thorough Bass to each Song, and a Sonata for two Flutes, Compos'd by M^r Morgan. J. Walsh . . . and I. Hare: London, 1697. fol. (K.2.i.21.)

A finely engraved folio (title-page and ten leaves) containing songs in 'Ye Musick of the Generall Peace' sung by 'Mrs. Linsey, Mr. Leveridge, Ms. Cross'; songs in 'The Imposture Defeated,' sung by 'Ms. Linsey, Ms. Cross'; 'Endimion sung by Ms. Cibber' and 'Cinthia sung by Ms. Mills' [from 'Endymion']; and a Sonata for two flutes and a bass.

'The Imposture Defeated,' a comedy by George Powell, followed by 'Endimion,' a Masque by the same author, was produced in 1697, and the text published in 1698. Morgan the composer, about whom little is known, is represented by a Catch in 'Joyful Cuckoldom' [1690? 96?], and he may have been the 'Morgine' mentioned in the work by Hudgebut described above.

Musica Oxoniensis. A Collection of Songs: for One and Two Voices, with the Thorough-Bass. Publish'd by Francis Smith, and Peter de Walpergen Letter-Founder, by whom 'twas Cut on Steel, and Cast, by the Directions of the former. Oxford: Printed by Leon. Lichfield: And are to be Sold by John Walsh . . . and John Hare . . . London, 1698. fol. (K.8.k.12.)

Twelve pages, dedication and preface. Contains a song in two parts by John Welldon, three songs by Richard Goodson from the 'Mask of Orpheus and Euridice.' The preface 'To all Lovers of Musick' states

The Character with which all Musick has been as yet Printed, not being Comparable to that which is generally Written; we have been induced to consider of a new way how any Musick may be Printed so as to be more Convenient, and more Beautiful than Any yet Publish'd, if not equal to any in Manuscript. Whether the Effect has answer'd the Design, we leave to the Censure of those, who will, without Prejudice, compare this Specimen with any Printed Musick; and we doubt not, but the Neatness of the Character, the Regularity and Evenness of the Lines, the natural Division of the several Syllables to their proper Notes, &c. will easily be seen; and the great Expence and Trouble, we have hitherto been at, be in some measure Rewarded by a candid Reception and Encouragement . . . The Musick is Compos'd by Good Masters, and several Songs by the same Hands and Others, may be procur'd and Monthly Publish'd if the Work meets with Encouragement.

Copies of the work are also at Glasgow and in the Bodleian Library.

Purcell (Daniel). The Songs in Phaeton: or, The Fatal Divorce . . . With An Addition of some Songs in the last New Play (The Campaigners). Printed by J. Heptinstall for Samuel Scott: London, 1698. fol. (G.112.a.)

A hitherto unrecorded edition of the Songs in these two plays. Sixteen pages, with 'Symphony for Violins or Flutes.'

Hotteterre (Jacques). Pieces pour la flute traversiere, et autres instruments avec la basse-continue . . . Livre premier. Œuvre second. Chez Christophe Ballard: Paris, 1708. obl. 4°. (c.14.a.)

Formerly in the possession of Dr. Southgate. A rare work by one of the most famous flautists of the time. Unrecorded in 'Grove,' he appears in Eitner and Riemann as 'Louis Hotteterre.'

Manfredini (Francesco). Sinfonie Da Chiesa à due Violini col Basso per l'Organo & una Viola à beneplacito con vna Pastorale per il Santissimo Natale . . . Opera Seconda. Per Marino Siluani: Bologna, 1709. fol. (K.2.i.19.)

The composer wrote several oratorios, and the Museum possesses 'Six Sonatas for Two Violins and a Violoncello with a Thorough Bass for the Harpsichord,' London [1770?].

Flute Music. Catches for Flutes or A Collection of the best Catches contriv'd and fitted for 1: 2: 3: or 4 Flutes, to be perform'd in the nature of Catches, which makes a compleat Consort of Flutes, being y first of y kind yet publish'd . . . J. Walsh . . . and J. Hare: London, [1710?] obl. 8°. (b.171.a.1.)

A nicely engraved work of twenty-four leaves and index, bound up with

A Choice Collection of Airs or Ariett's for two Flutes with the Overture of Camilla & Arsinoe . . . to which is added a New Sonata for two Flutes Compos'd by Mr Daniel Purcell . . . I. Walsh and I. Hare: London, [1708?] obl. 8°. (b.171.a.2.)

Nicely engraved; two parts of seventeen leaves each. Includes Airs and an Overture by 'Mr. Keen,' otherwise known only by the existence in MS. Harl. 4899.f.4, of an 'Overture and Sonata in G' for two flutes by [Edward?] Keene.

Pécour (Louis Guillaume). Nouveau Recueil de Dance de Bal et celle de Ballet contenant un tres grand nombres des meilleures Entrées de Ballet . . . qui ont été dancées à l'opera . . . Recueillies et mises au jour par Mr. Gaudrau . . . Chez le Sieur Gaudrau: Paris, [1712.] 8°. (K.8.k.11.)

A quaint work, showing the figures. Two earlier collections are in the Museum.

Pasquini (Bernardo). A Second Collection of Toccates Vollerarys and Fugues made on Purpose for the Organ & Harpsicord Compos'd by Pasquini, Polietti and others The most Eminent Foreign Authors Engraven & Carefully Corrected. I. Walsh . . . and I. Hare: London, [1715?] fol. (g.56.)

The other composers named are Kerl, Aresti, Amadori, Fontana, and Froberger. An important Handel source book, one of the edition with which Handel was most likely familiar, although earlier editions of the works in it occur elsewhere. A former owner has marked the original passages from Kerl used by Handel as subjects for 'Let all the angels of God worship Him' ('Messiah') and 'Egypt was glad' ('Israel in Egypt'). The first of these subjects, not so closely followed by Handel as the second, is not recorded in Sedley Taylor's book 'The Indebtedness of Handel to Works by Other Composers.'

Haendel (Georg Friedrich). Suites de Pieces pour le Clavecin. . . Premier Volume. Printed for the Author: London, [1720.] obl. fol. (K.1.k.9, 10, 11.)

A set of the three first issues of this work, all from the Cummings library. The title-page of the first is engraved by J. Cole, the second and third 'Engraved and Printed at Cluer's Printing-Office in Bow-Church Yard, Cheapside.' There are other slight differences in the issues, but they each contain the explanatory preface by Handel regarding the 'surreptitious and incorrect copies of them' which had got abroad.

Bach (Johann Sebastian). Clavir Übung bestehend in Præludien, Allemanden, Couranten, Sarabanden, Gigue, Menuetten, und andern Galanterien . . . [Theil I.] Partita III. In Verlegung des Autoris. 1727. obl.fol. (K.10.a.30.)

Formerly in the possession of A. H. Littleton.

Jones (Richard). Suits or Setts of Lessons for the Harpsicord or Spinnet Consisting of great variety of Movements as Preludes Aires Toccats All'mands Jiggs Corrents Borre's Sarabands Gavots Minuets &c. &c. Composed by Mr Richard Jones. London. Printed for and Sold by I. Walsh . . . [1730?] fol. (K.7.g.12.)

A unique copy of a 'Ghost' Book, only known hitherto by a reference in Wm. Randall's list for 1776 ('Grove'). Jones was a fine violinist and composer for the instrument. He succeeded Carbonelli as leader of the Band at Drury Lane. 'The Lady's Banquet, First Book,' London [1735?], a copy of which is in the Buckingham Palace collection, contains a 'Symphony or Overture in [The Miser, or] Wagner and Abericock,' by 'Mr. Jones.' This play was produced in 1727, and the composer was probably Richard Jones.

Bickham (George). An Easy Introduction to Dancing: or the Movements in the Minuet fully explained. Adorn'd with twelve Figures drawn from the Life . . . By George Bickham, junior. London, 1738. 8°. (K.2.d.20.)

An interesting work by the publisher of the well-known 'Musical Entertainer.'

Hymns [English]. Hymns and Sacred Poems. By John Wesley . . . The Second Edition. Bristol: Printed by Felix Farley, 1743. 8°. (K.7.c.1.(1).)

Bound up with

A Collection of Tunes Set to Musick, As they are commonly Sung at the Foundry. London: Printed by A. Pearson, and sold by T. Harris . . . T. Trye . . . and at the Foundry, near Upper-Moorfields. 1742. 8°. (K.7.c.1.(2).)

The latter work with music, the former having words only, was the first Wesleyan Hymn Book. Copies are very rare, and the one under review is imperfect, wanting pp. 5-8; pp. 29-32 being supplied in duplicate. The work was badly printed, has many errors, and never reached a second edition. A facsimile was published in 1882.

Bach (Johann Sebastian). Die Kunst der Fuge . . . [With preface by F. W. Marpurg.] [J. Schübler? Zella?] 1752. obl. fol. (K.1.k.8.)

A copy of the second issue of this very rare work from Dr. Cummings's library.

The above list is a small selection from a much larger number of accessions, which include works by Cipriano de Rore, C. & J. C. Stamitz, Filippo di Monte, Monteverde, and Orlando di Lasso. The magnificent collection of early printed music at the Museum has still, however, many gaps waiting to be filled, and it is suggested that owners of rare and early works, before disposing of them elsewhere, should consider the claims of the National Library as a permanent resting-place for their treasures.

CONDUCTORS AND CONDUCTING

BY WILLIAM WALLACE

(Continued from September number, page 787.)

IV.—THE PHYSICAL ASPECT OF THE BEAT

Viewed from its physical side the act of conducting is a form of athletics. Like all exercises of the muscles it calls for co-ordination, quick response to stimulus, and from continuous practice it becomes in a sense automatic. Here we will deal with the muscular aspect, and consider the musical aspect at a later stage, involving as it does questions of personality and interpretation.

The most effective beat is that which expends least energy. The movements of the arm should be determined by the functions which its four sections, upper arm, forearm, wrist, and hand, discharge in nature. These are, large and broad movements at the shoulder, more restricted at the elbow, fine and delicate at the wrist and hand: all being preserved in a state of equilibrium. There should be flexibility at each of these points. Rigidity means fatigue, for in order to keep a joint in a stiff position the antagonistic muscles must be maintained in a state of tension, without the alteration of relaxation which comes about with movement.

We may therefore assert that when a conductor feels his arm 'give out,' it is due to the still, small voice of a muscle protesting against its misuse, and he should reconsider his style. Doubtless awkward gestures can with practice be indulged in without ultimate fatigue, but the training to acquire clumsiness is a waste of effort which would equally well be employed to attain to grace.

So, following nature, the actions are broad at the shoulder, restrained at the elbow, delicate at the wrist. If the arm is held too high, with the elbow on a level with the chin, the first muscle to give way is that covering the shoulder, and when that muscle is not in training the pain can be almost insupportable.

The advice given by Berlioz to keep the hand on a level with the head, 'dropping the point of the stick perpendicularly (bending the wrist as much as possible; and not lowering the whole arm)*' does not agree with Seidl's description of his conducting. His directions, if followed implicitly, would cause intense pain in a very short time and look inelastic and expressionless. It would appear that he held his arm high and rigid, and beat à la métronome with his wrist only. If this inference is correct, it would seem that his study of anatomy and physiology in the old Ecole de Médecine, where we are told he was a student, was as perfunctory as his injunctions on this point.

In terms of music the joints should act thus: shoulder—*forte*; upper arm, elbow, forearm—*dim* . . . *poco* . . . *a* . . . *poco*; wrist and hand—*piano*.

Physiologically the flexor muscles have a higher tension than the extensors: it is easier to fold the

arms and keep them folded than to hold them stretched out. With the right hand and arm, therefore, the beat is easier obliquely downwards and towards the body than when it is directed away from the body, as in the third beat in 4/4 time, or up at the end of a bar. These points may be regarded as splittings of hairs, but they are not to be derided by the novice or amateur, who possibly may find in them an explanation why on some occasion he had to transfer the stick to his left hand in the middle of a concert, to the confusion of the forces before him.*

Not only is it unbecoming, but also significant of lack of observation to clutch the stick as if it were a sword-hilt and hold it vertically with stiff elbow and wrist, with all the movements carried out from the shoulder alone. This excites the wonder of the orchestra and the pity of the audience. There is a certain feeling of impudence coupled with impotence when the shoulder and elbow are kept rigid and the movement is from the wrist alone. One is reminded of the inhabitants of some paddock where the gallinæ are wont to forgather. Perky dabs at the air, leaps, acrobatic performances, may hold up to nature so distorted a mirror that the eye-impression drives out the ear-impression.

Quite as bad a practice is to hold the stick horizontally with the tip pointing downwards to the left, the movement being up and down in the vertical plane. This might pass when the time-signature is one-in-the-bar, or two-in-the-bar, but for other subdivisions a different movement would be necessary, and confusing. This beat is a peculiarity of some theatre conductors.

The diagrams given in some books, if followed too literally, would result in hard and mechanical gestures. The most that they indicate are the relative points to which the hand should be carried. The movements are most easy and graceful when the conductor traces in the air with the point of his stick fancied waves and curves.

So far as movements of the body are concerned restraint will be found more profitable than a display of agility. The wise conductor who harbours his resources stands in one position only, with his muscles relaxed. The feet need not be moved except when it is necessary to turn to the violins. Our conductors stand full face to the orchestra. This is a good plan, for it prevents them, when half-face to the platform as some Continental musicians used to do, from copying their bad example and addressing more or less pertinent remarks to the audience during the progress of the music.

Such actions as stamping the feet or slapping the score with the stick have no place in the concert-room. Beating time on the upper edge of the desk seems to be a vice of alien origin. One author suggests that the edge should be padded with leather in order that the knocks may at least

* Berlioz: 'The Orchestral Conductor' in 'Modern Instrumentation,' p. 246. See also *Musical Times*, March, 1924, p. 213.

* A left-handed conductor has been known to visit these shores—his stay was not a lengthy one—and the effect on the orchestra was much the same as that which a left-handed batsman produces on 'the field.'

be muffled. Another authority recommends a small piece of metal, fixed to the top of the desk, to be struck when it is necessary to interrupt a *tutti*. These devices would appear to indicate that the orchestra does not notice the cessation of the beat, and that the desk is of the old-fashioned, sloping pattern. With the large score-paper now in use a table and not a desk is required.

There are some mannerisms which it is well to avoid. A frequent tendency when one-in-the-bar is beat is to make the down stroke so short and quick, a kind of flick, that the up stroke, the recovery, gives the accent. One conductor used to revel in constantly describing circles and figures-of-eight with the point of his stick, which were so bewildering that from the orchestra it was well-nigh impossible to tell where the beat began or ended. To add to the confusion he sometimes conducted from memory, but as he never ventured from the beaten track of the *répertoire*, which everybody knew, no great harm was done. The change from a three-beat to a four-beat in a continuous movement, or *vice versa*, becomes automatic in time, but at first the muscles do not respond unless the mind is concentrated on the new beat. But even with this effort of attention the muscles resist the call of the music, and having become habituated to one kind of rhythm will persist for at least a bar of the change of rhythm.

Again, there is a disposition to cut short the last beat of a bar which precedes a bar containing an important 'lead.' While it is the aim of these papers to discuss points of general rather than of special interest, there is necessity here to refer to an example, and the *Prelude* to 'Tristan' provides us with a case in point. So far as the conductor is concerned the time-signature of 6/8 is somewhat awkward, for the dynamic accent falls impartially on the first or fourth beat, in slow time. The mental impulse is to shorten the third or sixth beat and not give it its full value, so that the second half of the bar, instead of consisting of quaver, dotted quaver, and semiquaver, sounds like two quavers and semiquaver. The character of the work in question, with the constant repetition of similar phrases, induces this tendency to bring the arm up too sharply for the sixth beat.

It will be clear that exuberance of movement, or restraint, will be determined to a large extent by the quality, experience, and strength of the musical body under control. If wise principles have been laid down in rehearsals, a small and efficient orchestra or choir will not need the efflorescence suitable for a 'Handelian' festival. Trained musicians have so delicate a responsiveness to the slightest nuance that excess of movement is merely waste of energy.

As most human beings are right-handed, the play of the left hand is less free and spontaneous, and of all the conductor's gestures it is the most abused.

In the concert-room, with nothing to obstruct the view of the beat, there is no necessity to keep it perpetually in action, and it should be reserved

strictly for definite signs. A wise rule to observe is, *The right hand for tempi: the left hand for nuances*. If the left is kept moving throughout, its value at critical points is annulled, but when held in reserve till wanted its co-operation with the right conveys a message of special import and cannot be misunderstood.

The left arm should hang loosely by the side in readiness for communicating and enforcing dynamic effects of intensity or softness, as well as for bringing out middle parts while the right hand is occupied with the general effect. The soundest maxim is to use it sparingly, and only when the purpose is clear.

The pose of the hand also calls for remark, and its powers of expression are wide. It is generally extended when some emphasis or moderation in nuance is required, but nothing signifies want of understanding or of taste so much as when the fingers are bent stiff like a bird's claw. It is not suggested that the hand should move with the little flutters—*pétilements*, as it were, of the wrists associated with the tip-toe *pointes* of the ballerina. It is only when its gesture is clumsy or exaggerated that it catches the eye. It is not given to everybody to have a graciousness of hand-movement, and when it is not a natural endowment, it can be acquired, but only with much practice.

From what has been said it will be clear that the left hand should not know what the right is doing, or at least should not imitate, but co-operate.

For the novice some suggestions may lead him to a line of thought of his own. Let him study his own movements before a looking-glass, standing erect, without stooping. Nothing is more unattractive than the doubled-up body, with the arms wildly waving. Conducting is not Swedish drill: the concert-room is not the place for that: but it would not be a bad plan were some of our youth to practise it in its proper place, to their own physical and moral advantage.

As the student is certain to know orchestral works by heart, let him *think* the music in silence before the glass, as if he had the orchestra in front of him, or let him *read* the score in silence while beating time. It is better to discover weakness and clumsiness when alone than to show muscular inexperience on the platform, no matter how far it may be transcended by musical ability. Orchestras are sympathetic, but at the same time they can be severely critical.

There is nothing derogatory in this study in private. Executants, whether pianists, or violinists or cellists, have to practise in solitude before they come before an audience. Everyone who has to appear in public has to submit to a preliminary and exacting routine. Why, then, not the conductor? Above all, let the novice study the method of the experienced, and not hold to the rigid, impersonal school, whose exponents leap at the conductor's desk when no leap is needed, and do not leap when the avalanche of music overwhelms them.

(To be continued.)

SONG TRANSLATION

BY ERIK BREWERTON

The problem of singing in foreign languages has three aspects. There are the abstract merits, the attitude of the singer, and the feelings of the audience. From the first point of view the matter is soon settled. It is obviously best to sing the original words to which the song was written. In the case of the older arias, such as Handel's 'Ombra mai fù,' the words are simple and melodious, they are soon learnt, and there would be no advantage in singing a translation. In singing music of this *bel canto* type, the words, except for the simple emotion which they state rather than express, are not of great interest or importance. It has become conventional to sing these arias with the original words, and there seems no adequate reason for upsetting the convention. With the more modern songs the original words should still be retained, though the reason for doing so is different. In these so-called 'art-songs' it is understood that the verse should be closely woven into the texture of the music. The inflections of the speaking voice as we read through the phrases have their corresponding inflections in the singing voice. A translation, therefore, is bound to be unsatisfactory, for while the words which form the verbal phrases change, the notes which form the musical phrases remain the same. With every translation an antagonism springs up which can never be entirely reconciled.

Let anyone compare Schumann's setting of

Du bist wie eine Blume
So schön, so rein, und hold

with the English translation (as given in Boosey's edition of Schumann's songs), and he cannot but feel the weakness of the change:

Thou'rt like a lovely flower
So fair, so graceful and pure.

Not only have the translated words lost the simplicity, the rhythm, the charm of the original, but the purely musical effects of the song are damaged. For example, in the last phrase of the song to the words, 'So rein, und schön, und hold,' the master-note E flat is given to the word 'schön,' followed after the slightest pause by the words 'und hold' to the notes G and A flat. The English words in the edition already mentioned are 'to keep thee evermore.' The master-note falls on the unimportant first syllable of 'evermore,' and the effect of the slight pause and simple conclusion becomes impossible. A sensitiveness to such faults as these is a musical quality; it does not merely represent a fad for singing in a foreign language. Directly a singer translates the words to himself, and observes the harmony existing between them and the music of the composer, directly he begins to appreciate the colour properties of the language, the characteristic words, and the striking phrases, the translation provided for him becomes an irritating thing, something unrefined, even crude, something he cannot read over with the slightest emotion or zest.

Looked at in this light the problem is easily settled, in fact there seems no difficulty to resolve. Culture and commonsense combine in asserting that the song should be sung in the form which the composer gave it expressly and of set purpose. Thus a translation will simply exist as an aid to those who do not know the language well; it may be printed on programmes, but it is not to be sung.

It is only when we drop the general and come to the particular, when we throw over what is right for what is expedient, that the complexion of the matter quite changes, and difficulties arise which were not thought of before. Though the singer knows that the song will suffer if he does not sing the original words, he knows that it will suffer in other ways if he does sing them. Foreign words, however carefully learnt, can never come trippingly from the tongue of anyone who does not know the language exceptionally well; and, granted the singer has a good knowledge of languages, granted he makes it a point of honour to have a fair understanding of French, German, and Italian, not to mention Russian, Spanish, and Norwegian, what profit does all his labour bring when his audience as a whole cannot be said to know any of these languages well, and would prefer to follow the words from his own lips as he sings them, to follow them easily and naturally in the language it thoroughly understands? Just as the singer should understand the words he sings, so the audience should be *en rapport* with the singer. The same standard exists for the one as for the other. The singer is not necessarily a linguist, and if he is a linguist he may still be a very poor singer. The pleasure of music is not enhanced because the obstacle of a foreign language is deliberately raised between the singer and the audience. Vocal music has not the universality of instrumental music: The pianist can play any pianoforte music he chooses, but the singer if he has a wide interest in music is sadly handicapped; for much of what he admires, he can only admire dimly, through the veil of a language of which he may know little or nothing.

A logical solution is to sing no foreign songs at all, to ignore the progressive work of Schubert, Schumann, Grieg, and Wolf, and to confine oneself entirely to British work, old or new. A liberal mind can hardly be content with this solution, and to be logical is not always to be convincing. The great song writers deserve to be known; it is well that they should be known even though, as in the case of Grieg, very few people understand the language of the poems he set to music. If some of Schubert's songs are well known in this country it is because they have been sung in English fifty times to every single time in the original German. A moderate number of Schumann's, of Rubinstein's, and of Grieg's songs are known for a similar reason. Two conclusions naturally follow. If these songs are known their translations must be above the average, and, secondly, the standard of translation has only

to be raised to make other good songs by foreign composers well-known to us. Most of the French, German, and Russian songs are not translated at all, or are translated very badly. Until they are translated—and translated well—to a large number of musical people they must remain unknown. Where the English words make nonsense, as is often the case, the songs labouring under this burden will be passed over and never come into their just heritage.

If the singer is not entirely a musician, he is a musician primarily. No amount of ideas, education, languages, and poetry can make up for the lack of a true musical sense. Intelligence can be overrated. The artist does not think much of being intelligent. He does not concern himself with what educated people think the proper thing to do. He will not sing Brahms in German just because the dictum is promulgated that 'Brahms *must* be sung in German.' He realises that everything is relative in music, especially in singing, where two arts are combined, the arts of speech and of musical sound. He must sacrifice something or he will do nothing; indeed, if he did not sacrifice something he would never sing songs at all, but consider vocalising a more satisfactory and consistent form of music. Let the singer, however, make the smaller sacrifice and not worry too much about it. Critics worry, artists act. There are times when a song, if sung at all, must be sung in the original words when there is no good translation, or when the singer believes that the nature of the poem is such as to defy a good translation. There are examples of the older music which are best given in the original words with which they have been long associated. But in the majority of cases—perhaps fifteen out of twenty—it is better to sing to an English audience an English translation than to sing in a foreign language. The moral follows: if translations are not good they must be improved.

NEW LIGHT ON LATE TUDOR COMPOSERS

BY W. H. GRATAN FLOOD

III.—WILLIAM MUNDY

Notwithstanding the numerous compositions of William Mundy, and the high level of his anthems, it is strange that his biography up to the present is almost a blank, save the date of his appointment to the Chapel Royal, and the filling of his place presumably on his death. Henry Davey, in his 'History of English Music' (new ed., 1921), dismisses him thus:

William Mundy, a Vicar-Choral of St. Paul's, entered the Chapel Royal on February 12, 1562; nothing more is heard of him until his place was filled up on October 12, 1591, when he was probably dead. His works are still heard in our Cathedrals, and the anthem published as Henry VIII.'s is commonly attributed to Mundy.

William Mundy was born c. 1515, and, on March 4, 1549, he was leased certain lands at Leigh, Lambourne. In this lease he is described as of Lambourne, Berks. Ten years later he became Vicar-Choral of St. Paul's Cathedral, under Sebastian

Westcott, and he remained undisturbed in his post at the Visitation of 1561, for Elizabeth was partial to good musicians irrespective of their religious views. In fact she was so fond of music that she willingly retained any Roman Catholic musicians, provided they did not obtrude their opinions.

Mundy's reputation in 1562 was fully recognised, and John Baldwin, of Windsor, in recounting the principal composers of that period, writes:

I will begin with White, Shepherd, Tye, and Tallis; Parsons, Giles, Mundy, *th'ould*: one of the Queen's *Pallis*.

Accordingly we are not surprised to find that Richard Edwardes, Master of the Children of the Chapel Royal, offered him a post in the Queen's Chapel, and, as a fact, William Mundy, *th'ould*—to distinguish him from his son John, who was organist of Eton College, in 1575—was appointed one of the Gentlemen of the Chapel Royal, on February 21, 1562. In this post he remained till his death in 1591, aged seventy-six, and, like his contemporaries Westcott, White, and Byrd, remained a Roman Catholic. Morley, in his 'Introduction' (1597), includes Mundy among

... those famous Englishmen who have been nothing inferior in art to Alfonso, Orlando, Striggio, Clemens *non Papa*, namely Fairfax, Taverner, Shepherd, Mundy, White, Persons, M. Byrde, and divers others, who never thought it greater sacrilege to spurn against the Image of a Saint, than to take two perfect cordes of one kinde together.

But, if a good deal of biographical information as to 'th'ould Mundy' is lacking, his works testify in abundance to his powers as a composer. Dr. Ernest Walker, in his 'History of Music in England' (new ed., 1924), writes as follows:

A strange neglect has fallen over most of the music of Farrant's greater contemporary, William Mundy, who was probably the strongest genius of his day after the three leaders, while his one fairly familiar work—the very sincere and expressive 'O Lord, the Maker of all thing'—has been usually ascribed, in defiance of all evidence, to Henry VIII. The contrapuntal Service printed in Barnard's part-books is one of the very finest of all written for the English ritual; it is free from the sort of harmonic squareness of those of Tallis and Farrant, and forecasts rather the method of Gibbons, though Mundy cannot equal his successor's majesty. The anthems, 'O Lord, the world's Saviour' and 'O Lord, I bow the knees,' are both, in their different ways, strikingly beautiful works, rather less childlike and more elaborate than those of Farrant, but not at all inferior in tenderness. Occasionally, as in the verse anthem, 'Ah, helpless wretch' (which Barnard printed), he fails to achieve more than rather stiff, though refined, work of a simple, hymn-like character, and he never, even at his best, reaches the heights of the greatest things of Tye, or Whyte, or Tallis; yet he is certainly one of the outstanding men of his time, and deserves to be far more widely known.

Mundy composed two four-part Masses, one of which is entitled 'Upon the Square,' and is an interesting, even artistic, composition. The whole text is provided for, including *Kyrie* and *Credo* complete, and H. B. Collins considers that it dates from Queen Mary's time.

In addition to the two Masses, Mundy composed a large number of Motets—eleven of which are in the Royal College of Music, others (fifteen) being at Christ Church and the British Museum. Two of these are delightful specimens of mid-16th century work, namely, 'Surge, propera, amica mea' and 'Exsurge Christe,' the latter containing a prayer

'for the destruction of schism and the revival of apostolic truth.' There are five settings of the Magnificat in Add. MSS. 17,802, of which Mundy's is the finest. There are also several English anthems by Mundy in Barnard's Collection.

Among Mundy's instrumental compositions there is one for twelve instruments, in parts, 'Let the sea make a noyse,' in the British Museum (Add. MSS. 31,390), dating from the year 1578. Other compositions of his have been arranged for lute, five strings, and six strings.

THE ASSOCIATED BOARD EDITION OF THE 'FORTY-EIGHT'

BY HARVEY GRACE

An edition of the 'Forty-eight' bearing on its title-page the names of Donald Tovey and Harold Samuel must needs raise the highest expectations. Prof. Tovey's is the lion's share. He writes a long Preface—nine pages of the stimulating quality that we expect from him; a further three-and-a-half pages of general instructions on the use of the edition; and, before each Prelude and Fugue, a brief essay compounded of criticism, analysis, and hints as to performance. The style fits the music—learned and human. The point is worth noting, for too many writers on Bach have produced a mixture of the solemn and arid that was for so long supposed to be the fitting way of showing reverence and understanding. Not so Prof. Tovey. Thus, speaking of the C sharp major Prelude in Book 1, he tells us that the crotchet-quaver theme has a better swing when phrased bar by bar (♩|♩♩) than from quaver to crotchet, adding: 'It should suggest dancing, not braying.' The reader chuckles—perhaps waggishly brays *sotto voce*—and is never likely to misread the theme thereafter.

No less happy is another natural history touch that occurs in the notes on the B minor Fugue in Book 2, where he decries 'an elegant hen-like staccato.'

Again, hear him showing the futility of over-anxious marking of the subject in fugue-playing:

Part-playing.—The nature of polyphony has been obscured rather than illuminated by Ouseley's famous definition of counterpoint as 'the art of combining melodies.' Much 'pianistic' fugue-playing has passed as 'scholarly' when it even fails to realise that definition, inasmuch as it 'brings out the subject' as if all the rest of the fugue were unfit for publication.

(But when he goes on to say that the notion is peculiar to pianists, and adds that

... organists, who perhaps play fugues more often than most people, do not find it necessary, whenever the subject enters in the inner parts, to pick it out with the thumb on another manual,

he is unduly complimentary to the organists. Unfortunately, too many are prone to 'solo' the subject whenever possible. Indeed, more than one edition of Bach's organ music encourages the practice, sometimes going so far as to indicate a soloing so fantastically difficult of achievement that the progress of the work must needs be held up. There are even cases where editors have gaily embarked on a soloing expedition without due forethought, and have been unable—or have forgotten—to show the player how to bring the soloing hand back into

the main stream! But it is good to have this pronouncement against a practice that is apt to miss the chief beauty of a fugue—texture—and to give us instead a kind of ostinato or theme with variations.

Perhaps it is late in the day to 'show up' Czerny's edition, but as that version may still have a following because of its bearing a name honoured in the development of pianoforte technique, it is well that the case should be put so unanswerably as this:

Czerny's edition . . . is based on his notes of Beethoven's playing. Hence its enormous prestige. Its text is as worthless as a Shakespeare edited by Garrick; and as to its marks of expression, Beethoven would have been the first to protest (and that in his most Olympian quarter-deck style) against the idea of imposing his inevitably crude guesses upon generations of students who can get from any competent choral society a daily experience of Bach's musical language in that vast field of vocal work which Beethoven knew only as a dim legend.

Organ playing is now more than ever a matter of pianoforte technique, and the old idea of glue-your-fingers-to-the-keys-and-change-them-as-often-as-possible is almost dead; it might receive its quietus if organists would note carefully what Prof. Tovey says on the *legato*-playing of fugues on the pianoforte. With very little modification it applies to organ playing as well, and a good course of the '48' on the lines laid down in this edition would do a lot for organ technique. In the Instructions (a section in which Mr. Samuel no doubt had a hand) we read that 'many fingerings are unnecessarily difficult from being designed to preserve a *legato* which the musical sense does not demand'; the pianist who wishes to excel in polyphonic playing is advised to develop skipping with the little finger of the left hand in fourths, fifths, and octaves, a 'cute little study being given as a sample.

In this way he will gain confidence, and will learn that pianoforte polyphony requires no organist's fingerings, but, on the contrary, a balance of tone which cannot be attained when the hand is preoccupied with squirming in order to avoid infinitesimal discontinuities and overlaps which the ear does not notice at all. On the pianoforte a breach of *legato* is not so often a gap as a bump in the tone, and it is sometimes produced at its worst by the very means taken to avoid gaps.

A breach of *legato* in organ playing is always a gap and never a bump, but in general it may be said that there are either too few of such gaps or that they occur in the wrong places. A careful reading of this preface and an examination of the fingering of some awkward passages would enable many organists to improve their fugue-playing.

Certain conventions in the playing of the '48' come in for hard knocks from Prof. Tovey. Perhaps he over-stresses some technical points that have to do with the keyboard instruments of Bach's day. After all (to take a somewhat similar case), there is a considerable difference between the pianoforte for which Beethoven wrote and that on which his works are heard to-day, but players are not expected to take the fact into account. And although the difference between the pianoforte and the harpsichord is partly one of kind, it is mainly one of degree. That is to say, although the harpsichord was an instrument differing from the pianoforte in some vital aspects, it was still a precursor of the modern instrument, and for good

or ill (on the whole for good) harpsichord music has now to be regarded as pianoforte music. It seems pedantic to imply that in order to play the '48' a pianist must be thoroughly aware of the difference between the clavichord, the harpsichord, and the organ, and, further, have sufficient acquaintance with the old instruments to know 'where Bach's music leaves the common ground of all and begins to specialise.' How many Associated Board aspirants need know (even if they *could* know) that "Das Wohltemperirte Klavier" favours the clavichord more often than the harpsichord, and that Book 1 is more typically clavichord music than Book 2? Again, we are told that

... it may be taken as an axiom that when a phrasing or touch represents a 'pianistic' mannerism that would sound ugly on the harpsichord, that phrasing will misconstrue Bach's language and tell us nothing interesting about the pianoforte.

But very few pianists, whether pupils or teachers, are able to know what sounds ugly on the harpsichord. The fact is, as the Professor says later in discussing another point,

... it is arguable that some pianistic mannerisms... are to be respected as representing the real character of the pianoforte, and are therefore pertinent in the real art and science of idiomatically translating Bach.

There is the case in a nutshell, and one has only to hear Mr. Samuel play the 'Goldberg' Variations on a concert grand to be convinced that considerations of the question of the instrument for which Bach wrote that amazing work don't matter a toss to the hearer—or, apparently, to Mr. Samuel himself.

Of Prof. Tovey's introductions to each number there is no space to speak. Their style and quality are best shown by the remark that however long the reader has lived with these works, and however great his affection for them, he will know them better and like them even more after going through them yet once again with the Professor as cicerone. These introductions, with the Preface, make a collection of Bach articles that have no superior and few equals. If you want to realise the difficulty of the task, and the skill with which it is here carried out, read Riemann's descriptive analyses and compare their wordy gush with the calm and sensible, yet sensitive writing of Prof. Tovey—writing which, in its most coolly critical moments, has behind it enthusiasm so infectious that you will want to bear off the volume to the keyboard and play the movement he happens to be talking about.

Like everything else, a new edition of a classic has to be judged in relation to its avowed purpose, and it is here that the present work falls short. It is put forth for the use of examinees of the Associated Board, and appearing under such auspices it will inevitably claim the attention of teachers and pupils generally. The players for whom it is designed may or may not read Prof. Tovey's scholarly and entertaining pages; their constant concern will be with the music itself, and we must not allow the dialectics of the Preface, &c., to distract our attention from the practical question: To what extent will this edition help the Associated Board candidate? This leads to another question: What are the reasonable demands of such candidates? We may acquit them of a desire to be spoon-fed, and they would probably agree that a fool-proof edition of this or any other work would be undesirable, even if it were attainable. But they would ask that the music-pages should contain a few indications as to pace, dynamics, style, and

phrasing, with approximate metronome marks, &c. Such signs are a concession to human weakness, perhaps; but experience proves that, reasonably used, they stimulate interest and imagination. An editor would naturally make clear the fact that Bach left his music practically bare of such indications, and so players would take them for what they are—mere editorial suggestions that may be disregarded at will. Candidates would be right in expecting, too, that snags arising from differences between the notation of Bach's time and that of to-day should be removed, and that the text should be set out in such a way as to facilitate study. Let us see how this edition meets these modest requirements.

Criticism here must take the form of comparison with the existing editions, which the Associated Board implies are not good enough for its candidates. It would be unfair to take an early edition for such purposes of comparison, so I select the most recent English example—that edited by Harold Brooke, and published by Novello a few years ago.

First as to pace. The metronome may easily be a delusion and a snare, but it has its uses, and as a guide to speed it is far more helpful than a number of picturesque Italian terms, many of which after all refer to style rather than pace. There seems to be no good reason for the omission of metronome marks. All players know that they are mere approximate and suggestive, and nobody can work long at the '48' without being aware that certain movements are capable of being performed at several widely differing paces. Prof. Tovey has made up his mind about the speed of the pieces, and he has not hesitated to indicate it. Unfortunately he does so in a manner least helpful to the player. Thus, he heads each movement with such terms as *Allegretto tranquillo, quasi andante; Andante con moto, quasi allegretto; Moderato, ma con moto energico, quasi allegro; Tempo di Gavotta; Vivace non troppo; Andante leggermente, quasi un poco allegretto*; and so forth, with far too much hedging with *ma's* and *quasi's*. If an editor doesn't mind committing himself to such flowers of speech he should be ready to back them up with a metronome figure. But stay! Prof. Tovey does give the student further help in regard to pace—provided the student can make use of it—a large proviso, as we shall see. Thus in the notes on the F sharp minor Fugue in Book 2 we read:

The *tempo* is that of a broad *Andante*, not quite so slow as the first movement of the B minor Clavier and Violin Sonata. The quaver figure should correspond more or less to the flow of semiquavers in the great chorale at the end of the first part of the 'Matthew' Passion.

The player may well ask why, in order to arrive at the pace of a work, he should be referred to two others, one of which is hardly likely to be in his library.

Again, of the F sharp minor Fugue in Book 2:

The *tempo* is pretty exactly that of the great C sharp minor Fugue, making the present quavers equal to the C sharp minor's crotchets.

Of the Prelude to this Fugue we are told helpfully that:

With the use of a large cantabile tone it is possible and desirable to maintain almost an *Adagio tempo* which might be risky in a less terse and concentrated trio of this type. The *Andante* of the 'Italian' Concerto (which is full of demisemiquavers) is about the same

tempo, likewise the thirteenth of the 'Goldberg' Variations. (The twenty-fifth 'Goldberg' Variation would be slower.)

—a circuitous way of telling us something that may be shown by a couple of figures—approximately, it is true, but not less definitely than by Prof. Tovey's long paragraph.

Yet once more (Prelude in A, in Book 2):

With the best tone-production the piece will easily bear a *tempo* no faster than that of the Pastorale in the 'Christmas Oratorio.' (The Pastorale in 'The Messiah' represents a *tempo* just too slow for this.)

The advice as to dynamics and phrasing is similarly complicated. Speaking of the G sharp minor Prelude in Book 1, the editor says:

Ask a good violinist to show what the right hand of that bar [24] would mean in double stops with an expressive swell and the *louré* stroke, in which the bow repeats the notes without changing its direction or leaving the strings.

But the pianist may easily have no good violinist at hand, and moreover he may well point out that he has to play the passage on the pianoforte, not on the violin. Why not therefore mark that 'expressive swell' and *legato* in the music-page, instead of quoting the bar and marking it in the prefatory note?

Again, in the note on the E major Fugue in Book 1, we are told that:

The subtle entry of the subject without its initial quaver in bar 20 must be given with an enthusiastic swell in the up-rushing semiquavers.

Exactly; but why not indicate this natural effect in the score? I turn up this Fugue in the edition of Harold Brooke, and see the 'enthusiastic swell' in bar 20 shown thus by a simple sign instead of by twenty-four words:



The prefatory note is good, but it should not be left to do duty for those familiar, expressive marks which catch the player's eye at the right moment.

But the pick of these roundabout indications has to do with phrasing—a matter easy enough to show by means of the customary slurs, &c. Speaking of the G minor Fugue in Book 2, Prof. Tovey says:

As to phrasing, a good hint may be gathered by looking at the strings in the *Coda* of the first movement of Beethoven's C minor Symphony, and seeing what Weingartner has to say (in 'How to Conduct Beethoven's Symphonies') about the occasion when he found at a rehearsal that somebody had put fussy little cross-accent marks into the hand-parts.

For sheer circumlocution this would be hard to beat!

Discussing the E flat minor Fugue in Book 1,* Prof. Tovey remarks:

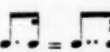
The phrasing of the subject demands constant attention in all entries, direct and inverted. On no account must the third and fourth crotchets of the second bar seem to echo the first two crotchets. The resulting tautology, already annoying in the Subject, would be intolerable in the Answer and in the Inverted Subject. The first seven beats of the theme must be one *legato* phrase ending on the D sharp [E flat], and the rest a fresh clause.

* This Fugue, by the way, appears in D sharp minor, its Prelude being in E flat minor—another meaningless following of the autograph.

I turn to Mr. Brooke's version and find the phrasing marked exactly on the lines thus set forth by Prof. Tovey; the marking is carried through consistently, no matter in what form the Subject appears. Thus the player is told, by a few simple signs, all that Prof. Tovey sets out at such length, and the signs are *where the player wants them*, whereas the words appear apart from the music.

When the young Associated Boarder has surrounded himself with all the scores and other works of reference indicated by Prof. Tovey he or his teacher will proceed to do what ought to have been done by the editors, and insert such phrasing and other marks as will serve to remind them of the principles so laboriously set forth in the notes.

These sins of omission are not the only grounds of complaint. There are annoying traps due to the retention of certain inconsistencies of notation that were common to writers of the Bach period. The commonsense method is to translate such passages into the notation of to-day. At the opening of the G minor Prelude of Book 2 Prof. Tovey adds this warning:

(N.B.—  throughout. See notes.)

So the player refers to the notes and is told that

... the dotted quavers throughout this piece are to be played as double-dotted (a notation unknown to Bach) in order that their complementary semiquavers may conform to the prevailing rhythm by becoming demi-semiquavers, as was always understood by Bach and Handel in such cases.

Unfortunately Prof. Tovey is not alone in retaining this ambiguous notation. (The timidity of editors in such matters is past the plain man's understanding!) But he might at least have helped the player by ranging the notes in such a way that there can be no doubt as to the time-values. Thus, although Mr. Brooke follows Bach's notation, the ranging practically does away with the ambiguity. Here is a brief quotation showing the importance of ranging:

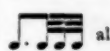

(Associated Board Edition.)



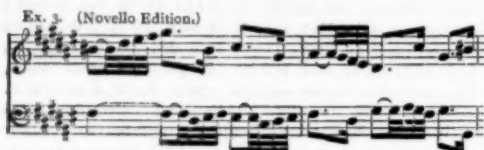
(Novello Edition.)



Similarly, the opening of the F sharp major Prelude in Book 2 has this note:

N.B.—  always means 

Then why not let it say what it means? Surely nobody can dispute the clearness and comfort of this method:



as opposed to



Why should the player throughout a long piece of seventy bars have to remember that the notation of one of the chief themes says one thing and means another?

In an edition for examination candidates there is no room for such slavish adherence to the autograph. The player's concern is with the music, and his progress should not be hindered by pedantic following of notational peculiarities that have long since been discarded.

Again, the first bar of the subject of the E flat minor [D sharp minor] Fugue in Book 1 is noted thus:



Book 1, as one of a good many instances of Prof. Tovey's perverse lack of consideration for the player's convenience:



Compare this ugly, sprawling disposition with Mr. Brooke's version, which gives less trouble to all concerned, from the engraver onwards:



Such details would matter less if the edition were not designed for the use of young players, whose way through Bach should surely be made as grateful as possible.

It is a pity the edition perpetuates the antiquated and clumsy custom of contradicting a \times or \flat with \sharp and \natural . For example, when $g \times$ is followed by $g \sharp$, the natural applied to the latter is obviously superfluous— $g \sharp$ can hardly be anything but $g \sharp$!

Mr. Samuel's fingering it is of course unnecessary to discuss. The only possible objection that might be raised is perhaps on the score of over-fullness; but that is a leaning on the right side. Much of it well repays careful examination, especially some passages that at first strike one as being fingered less easily than they might be. A good reason will show itself on acquaintance. There is even a touch of the adventurous about some of it—a capital thing for the young player who thinks with his finger-tips.

A valuable feature is the printing in small notes of some alternative readings. In one or two cases these are suggested by the editor as being what Bach would almost certainly have written but for the limitations of his keyboard. The music-type is bold, but some of the pages—e.g., the first page of the A major Fugue in Book 1—are somewhat crowded. A more liberal lay-out would have been an improvement.

No apology is needed for the length of this review, nor should the fault-finding be regarded as captious.

A new edition of such a work is an important event, and criticism is challenged by the prefatory note signed by Sir Hugh Allen and Dr. Buck. This note admits that the appearance of one more edition 'may seem to demand an explanation in view of the number and excellence of those already in existence.' The excellence of those editions being thus admitted, it seems a pity that the note should go on to 'explain' the new one by saying that the Associated Board decided to prepare an edition 'embodying the views of the highest scholarship and musicianship available,' thus implying a lack of both qualities in the 'excellent' editions aforesaid. One would have thought that Kroll and Busoni, for example, had not only provided the necessary 'scholarship and musicianship,' but had also applied those assets to 'the service of what is, and must be, the final end of all editions—artistic performance.' The Associated Board edition can fully justify itself only by meeting the practical needs of players in a greater measure than do the best of the existing editions.

An exhaustive examination and comparison leaves the present writer convinced that it does not so justify itself. Its shortcomings are so obvious as to prompt the suggestion that the Board would have done better had it confined itself to the issue of Prof. Tovey's Preface and Notes as a handbook for use with those editions whose excellence it acknowledges.

ON GETTING BACK TO WORK

BY THOMAS ARMSTRONG

A writer in *The Times* has been discussing the prospect of returning to work after holidays. 'No normal, healthy-minded man really likes going back to work,' he says. 'Anyone who claims to like it lays himself open to the suspicion of being either a god, lifted high above human weakness, or a brute incapable of rising to the level of human feeling.' He goes on to compare the process with that return of the prisoners to the cave, which is described by Plato in the *Republic*. Each prisoner

... is set free for a time and brought up into the day
... he breathes an ampler air, learns to see things—
not through caricaturing shadows, but in their true
form and colour ... But presently he must go down
again into the cave.

It is a gloomy picture, but not too gloomy, perhaps, for the man who has till yesterday been walking with good friends in high and windy places, or swimming in a cool, deep river, or 'sitting careless on a granary floor.' And, in fact, the windy places this year have been so unusually full of 'the lisp of leaves and ripple of rain,' that we have often been grateful for the mere sight of a granary floor, if it had only a roof over it to shelter us. But whether in rain or in sudden and inconstant sunshine, we must all have had glimpses of quietness and beauty that have made us realise how much too much the world is with us in the rush of ordinary life. It is we townsmen who enjoy the country. The beauty of trees and fields is a bread that the countryman has in plenty, that makes him contemptuous—the townsman goes to the country starving for it.

And yet only last week a musician was heard to say that his first week back at work after the holidays was the best week of the year. He, moreover, was one who had to return not to a

London, but to the worst inferno of squalor, deformity, and noise that was ever achieved by the great Victorian age. He was, it is true, a Cathedral organist, one of a class of men who are always 'open to the suspicion of being either gods, lifted high above human weakness, or brutes incapable of rising to the level of human feeling'; but this can hardly account for his strange taste. Nor was it the mere joy of returning home—which is a very real one. As children, we loved the actual moment of arrival, the familiar smell of our own house, and the excitement of running into the garden to see how long the grass had grown since we went away, how many apples had fallen, and whether the grapes were turning. Some of this joy still survives, but not enough to account for that organist's love of getting back to work.

The only thing that can account for it is real love for music. What could be pleasanter for the musician than the return from a remote village, a place of 'silence and slow time,' to London, when all the music is just beginning again? What greater joy could there be than one's first 'Prom.'?—to see Sir Henry Wood, and all the people hurrying along Langham Place, and the fountain with its goldfish, and Mr. Kiddle, and two minor poets hatching a plot to write a book about music? It's all thrilling; and the mere sound of an orchestra, for the first few moments, is something more wonderful than we had remembered. Not all musicians, unfortunately, can return to a 'Prom.'; some go back to routine work in dull schools or provincial towns, but even for them there is something. There will be the first choir practices, when the boys are still singing with some country air in their lungs; and the first few moments at their own organs again in the darkness, after the church is locked. The Franck Pastorale, with those lovely phrases at the end, floating in the music like clouds in a clear sky, will have a new and intimate beauty, and they themselves a deeper determination to play it well.

For we have, most of us, however jaded we may be at times, a real need of music; and in our better moments we still count ourselves lucky to be even the humblest of its servants. But it is a risk as well as a privilege to spend life in the service of an art, because there is the danger of enthusiasm being killed by drudgery. And if there are some to whom this does happen, there are others, more pitiable still, to whom music becomes mere material for debate—a game they play to exercise their critical faculties. It furnishes them with clever conversation, and they attend to it only with the minimum of effort that enables them to make a certain profit out of it. But there are yet others—chiefly, perhaps, among amateurs—who hunger and thirst after music, and to whom music is the very breath of life. These can say, with George Herbert, of that 'heavenly art' of which 'he was a most excellent master':

Now I in you without a body move,
Rising and falling with your wings:
We both together sweetly live and love,
Yet say sometimes, 'God help poor kings.'
Comfort, I'll die: for if you post from me,
Sure I shall do so, and much more:
But if I travel in your company,
You know the way to heaven's door.

It is to such men, whose music costs them most in effort and feeling, that music most generously gives herself, in those moments of deeper insight and intimacy which are hid from the wise and prudent.

And it is they who will be the most grateful, however good their holiday may have been, for the touch of their own pianoforte again, and the sound of a Mozart Symphony at Queen's Hall.

A NEW SYSTEM OF MUSICAL NOTATION

BY HOWARD PARSONS

The objects of this System are to provide that music may be taught 'without tears' on the part of the pupil, or despair on the part of the master, and to facilitate the reading of music by musicians, even those of the highest skill: in short, to supersede the present system of musical notation by something far more scientific.

The inventor is convinced that some of the difficulty in reading music is caused by different clefs being used for different voices. The complication is really appalling, for a note in a certain position may be any of six notes according to the clef. For example, the second space up may be either C, G, B, D, F, or A—all the other notes on the stave varying accordingly. Vocalists, who are primarily possessors of voices, are sometimes poorly equipped so far as musicianship is concerned, and when this is the case it is not surprising that they never properly learn to pick out the right patterns from such a bag of tricks. To use a motoring illustration, these clefs are a complicated set of gears that have to be changed with every slight variation in the gradient, whereas the Parsons System, being of infinite flexibility, takes on top speed all that comes.

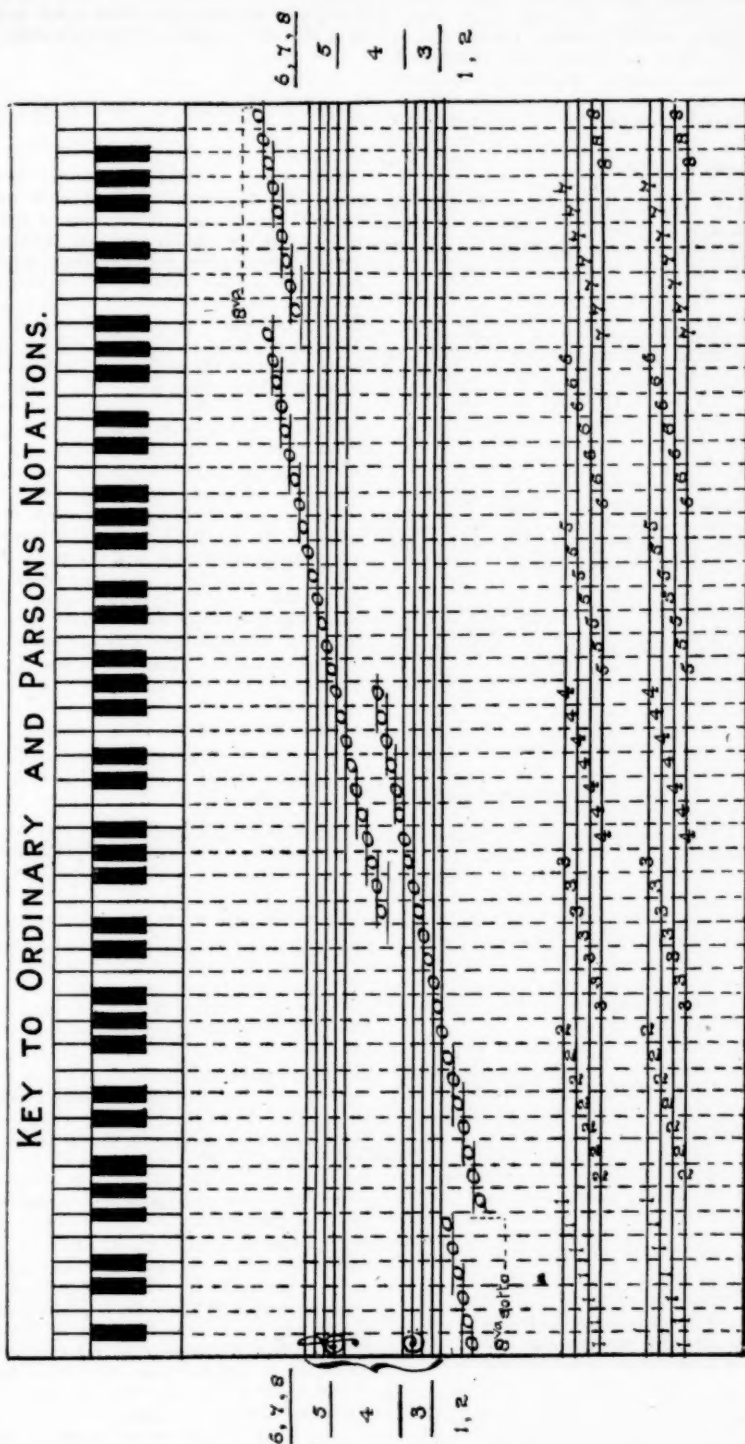
The three great faults in musical notation the inventor set himself to remove are:

- (1) That more notes are written (on ledger lines) above, below, or between the staves than upon them;
- (2) That a note on the treble stave is not identical in name with a note in the same position on the bass stave, and that its name again varies when the tenor, alto, or soprano clefs are used;
- (3) That clefs are essential accessories.

These defects are mainly due to the present system of musical notation not being of direct construction, but merely an adaptation from the Great Stave of eleven lines. The treble and bass staves are the eleven lines of the Great Stave, the sixth (centre) line being omitted, but still reckoned, for there are three notes between the parted halves of the remaining ten lines. This is the only reason why a note on any line in the treble clef is not of the same name as a note on the corresponding line in the bass clef, for if the omitted line between the treble and bass staves be restored, it will be seen that, as in the Great Stave, the notes read in alphabetical order from the first (bottom) line upwards, make three octaves, *i.e.*, twenty-one notes (G—G—G—F). It is unfortunate for present-day music that the Great Stave should start from G instead of A. The Great Stave is, as regards the number of its lines, the result of many alterations, extending over centuries, so it is clearly quite accidental that it happens to start with G, and quite certainly G was not given first place because it was best fitted to occupy that position. The Parsons System, which is nothing if not consistent and methodical, assigns the first letter of the alphabet to the bottom line. 'From alpha to omega' is a

KEY TO ORDINARY AND PARSONS NOTATIONS.

DIAGRAM NO. I



frequently include the whole seven notes within their extremities. Thus it is practically impossible to have less than four lines and three spaces, and an increase on that number is inadvisable, for (3), as in the present system, it increases the difficulty of reading, and cannot cure the use of makeshift ledger lines. In the system of ten lines (eleven, with the invisible middle line) there is proper accommodation for only two octaves. Room is found for a third octave between these two (partly as ledger notes). The rest of the notes are represented on a multiplicity of ledger lines, and even these are insufficient, so that an *Ottava*, and an *Ottava sotto*, have to be called in to assist (see Diagram 1). The two staves do not solve this musical 'housing problem.' They provide homes for some of the 'middle class,' but nothing better than garrets and basements for the 'outsiders.'

How are the three faults of musical notation overcome in the Parsons System? The answer is very simple, but it is hoped that that will be considered a point in its favour. It is, briefly, to use the four-line staff, already described as the ideal staff. This is made possible by employing numerals to indicate the notes. No. 1 notes are those of the lowest octave of the keyboard (that is, assuming that all pianofortes have A for their lowest note); No. 2 notes are those of the second octave; No. 3 notes those of the third octave; No. 4 notes those of the fourth octave (which includes middle C); No. 5 notes those of the fifth octave; No. 6 notes those of the sixth octave; No. 7 notes those of the next and final octave of most pianofortes, except that there is the addition of the top A. This topmost A, along with the extra B and C found only in expensive instruments, are written as 8's. Hence,

Therefore a staff is necessary for each hand, and undoubtedly it is better if the music for the left hand is confined to the lower staff. This can be done with the Parsons System, the upper staff being labelled 'R,' and the lower staff 'L.' See Diagram 4, and compare the two systems in the example from 'Le Cygne.' It will be seen that whereas in the present system, notes to be played by the left hand are skied into the treble clef, in the Parsons System the same notes are simply expressed by higher numbers than their neighbours. A solo instrument or voice would require only one staff. The staves are quite independent of each other, and the space between them is a no-man's-land so far as notation is concerned, for no note is permitted to be represented there. No clefs are necessary, the figure in which any note is written giving its 'absolute pitch.' As will be seen in Diagram 2, octaves are indicated by placing the two notes side by side. This is easier for the executant than the present way of writing them apart, especially for the beginner, who cannot read his notes in groups.

The saving of labour by the Parsons System is very great. In ordinary music there are, in the treble staff, nine notes, and the same number are frequently used in ledger lines above and below the staff. So there are practically three staves, instead of one, for a note on the bottom ledger line above the staff would not be of the same name as a note on the bottom line of the staff, and a note on the top ledger line below the staff would not be of the same name as a note on the top line of the staff. The same remark is true of the bass staff. Hence there are not merely the notes on two staves to be learnt, but six, for each

DIAGRAM NO. 3

'MARTHA'.

FLOTOW.

there are no ledger lines required and no clefs. Should there be, now or later, instruments producing sounds lower than the No. 1 notes, these could be written as ciphers—0's.

For the purpose of musical notation, the left hand of the pianist can almost be considered as being employed at a different instrument. It may be said that the two hands execute a duet.

clashes with the other. Compare this with the Parsons System, wherein the bottom line, in both left- and right-hand staves, starts with A, thus making only one staff of notes to be learnt, and we find 'singleness of purpose,' instead of six contradictions. Further, the eye does not have to keep jumping up and down from high to low ledger notes—there are no hills, but a level road all the way.

The reader should now refer to the diagrams. At the top of No. 1 is a representation of the finger-board of a pianoforte of the widest compass (= fifty-two naturals), and, immediately below that, are represented the staves for treble clef and bass clef as in the ordinary style of pianoforte (and most other English) music, with a note in each space between the perpendicular lines (which are drawn to guide the eye) to correspond with each key on the finger-board. Below are the staves as used in the Parsons System, in this case depicting the C major scale. At the side of the ordinary style notation are figures which clearly show that, as already mentioned, the two staves properly accommodate only octaves 3 and 5. Attention has already been drawn to the example from 'Le Cygne' (Diagram 4). Turning to Diagram 3, it may be pointed out that whereas in the line from 'Martha' almost all the notes are on ledger lines in the ordinary notation, the Parsons System represents

right octave, and, of course, any difference in the number of each note will never exceed one, such as 3 and 4, 4 and 5, 5 and 6, &c. As no one at present has played under the Parsons System, the merit of this method of writing chords is a matter of opinion, and while critics are entitled to differ from the inventor, only an impartial test can decide the question. To any who may not be convinced, the inventor would say that it is better to choose the lesser of two evils, and again he points to the difficulties of the ordinary notation. Look at all the ledger notes above, below, and between the staves, and compare the twenty-four or so spaces used with the three spaces in the Parsons System. The odds are twenty-four to three in favour of the latter. A Chancellor of the Exchequer once referred to 'the sweet simplicity of the three-per-cents.' The inventor turns to the sweet simplicity of the only three spaces in his staves—the positions for notes B, D, and F.

DIAGRAM NO. 4

The diagram shows two musical examples. The top example, titled 'LE CYGNE.', is a single staff with a treble clef and a key signature of one sharp (F#). It contains a melody written in the Parsons System, where notes are represented by numbers 1-5 on the staff lines. The bottom example, titled 'SAINT-SAËNS.', is a two-staff system. The upper staff has a treble clef and a key signature of one sharp (F#), containing a melody. The lower staff has a bass clef and a key signature of one sharp (F#), containing an accompaniment. Both staves use the Parsons System notation with numbers 1-5.

them as all properly staved. To a slightly lesser extent, the same remark applies to Diagram 2 ('Valse de la Reine'). The last-named example shows how the highest note of a chord is, when necessary, placed lowest on the chordal stem. This should offer no difficulties to readers of music, and the inventor thinks his discovery of the perfect feasibility of this arrangement is the greatest novelty of his system—that it was only the failure of other inventors to untie this knot in the 'chord' that accounts for the survival of the present archaic notation. The rule is, that as there are only seven notes in the staff, the note of the highest number in the chord is always the top note of the chord, even, to give the extreme example, if it is on the bottom line, and there is a note of a lower number on the top line. The number of the note is of more importance than its position on the staff. This is as it should be, for in locating the position of a note its octave should be found before its position in that octave. The glance by which a chord is read, as regards the names of the notes, will also enable the mind to assign each to its

As to the length of notes, the various quavers are indicated by the hooks attached to their stems in the usual way. Crotchets have only a stem. These can all be in slender type. The minim is denoted by a wider and heavier figure. The semibreve and the rarely-used breve are printed in the same type as the minim, the semibreve having one, and the breve two, short, perpendicular lines on each side of the figure, and thicker than the stems.

As there are only four lines per staff, and no space is required for ledger lines, the spaces of the staff can be $\frac{1}{2}$ -in. deep without the music occupying more room on the sheet than the ordinary notation. This extra depth is advantageous, for it is desirable that the figure-notes should be clearly legible in a half-light.

In the same way as there is a 'learner's style' in shorthand, so could there be a learner's style in music, and for this the Parsons System is eminently suitable. If the present system of notation must continue to be used, only pupils of proved ability need wade into its depths.

Occasional Notes

From time to time we receive letters from organists in the provinces (and even in the remote parts of the Empire) pointing out the difficulty of obtaining information as to the character, length, degree of difficulty, &c., of organ music. They complain that local music-sellers do not stock music of the kind (naturally, because there are few customers for it), and organs vary so much in scope that the mere title and composer's name give them no idea as to a work's suitability for their particular needs. As a result, the purchase of organ music becomes far too speculative a transaction. To meet this undoubted need, Messrs. Novello are presenting with each issue of the *Musical Times*, beginning with the present number, a four-page supplement giving extracts from organ works of varying types and grades of difficulty. In due course a selection of these supplements will be issued in the form of a thematic catalogue, with informative notes. We hope this departure will enable organists—whether amateur or professional, in church or concert-hall—to build up, with a minimum of trouble, a repertory suitable to their needs.

The inclusion of Rossini's 'Stabat Mater' in the Hereford Festival programme called forth a measure of condemnation that must have staggered those responsible for the *faux pas*. The press reports show that the hearers were either shocked or amused, according to temperament; nobody seems to have been edified. *The Times* of September 13, in its final notice of the Festival, expressed the general feeling among musicians as to the authorities having again overlooked the claims of the finest English Church music. For all the notice accorded it at Hereford, the revival of Tudor and Elizabethan music might never have taken place. Yet where should it be made much of, if not at a Festival held in a Cathedral under the most advantageous circumstances? The inclusion of a few examples would have done something towards giving a *cappella* music its proper proportion in the Festival scheme, and would have brought the revival to the ears of many hundreds of musicians to whom at present it is nothing more than a rumour—perhaps a mere antiquarian fad. Reverting to the amusement of the congregation during the performance of the 'Stabat Mater,' we suggest to the Festival authorities that in Tolhurst's 'Ruth' they might have found a work even funnier, and one that would have given less trouble in preparation.

We were glad to see *The Times* protest, too, against the slightness of the tribute to the memory of Parratt, Bridge, and Stanford. The choice of Beethoven's three 'Equali' for trombones might pass muster had the musicians' deaths occurred immediately before the Festival; as, however, they took place so long ago as March, there is no excuse for so inadequate a tribute to three men who, in differing ways, did so much for church and cathedral music. One of Stanford's finest anthems or motets should have been sung. We can never understand the vogue of those 'Equali'; there are scores of excellent Anglican chants of far more musical interest. The effectiveness of a brass quartet, however, being so great, we have often wondered why nobody has scored for it, or for some other brass combination, the

'Third Mode Melody' of Tallis. Here is a truly noble miniature fit for all *In memoriam* purposes. It has the double advantage of being fairly familiar through its inclusion in the 'English Hymnal' (No. 92), and of being by an English composer—though on second thoughts we have doubts about the second advantage. Vaughan Williams has already written a worthy string work on this Tallis piece; we suggest that he should score it for brass and drums, and so make available a little masterpiece of English music that on national and other occasions might supersede the Beethoven 'Equali'—and even (dare we suggest it?) the Funeral Marches of Handel and Chopin.

At an important concert in New York recently, Stravinsky's 'Petrouchka' was substituted at the last moment for Scriabin's 'Poem of Ecstasy.' The conductor, Fritz Reiner, says that only a few of the audience were aware of the change, 'yet they applauded and cheered; the enthusiasm was as spontaneous as it was genuine.' He went on to say that the incident proved 'that interest in Stravinsky is not a fad of the moment; those people did not know they were hearing Stravinsky, and they liked it, anyhow.' It seems to us to prove even more the futility of labels attached to music, and the extremely limited powers of music as a means of conveying definite impressions. There can be fewer contrasts than the eroticism of the Scriabin work and the realistic imitations of all sorts, from bears to barrel-organs, in the Stravinsky. The other point that calls for comment is the discourteous custom of changing an item in a programme without giving the audience an intimation. Surely the conductor or some other official has sufficient voice, vocabulary, and nerve to make an audible announcement, about a dozen words in length? But tradition seems to insist that conductors, like little boys, should be seen and not heard. (Yet there are conductors the sight of whom we would willingly forego in order that we might listen the better.) Not long since, at Queen's Hall, Ravel's 'Valses nobles et sentimentales' were down for performance. They were not played, however, Tchaikovsky's 'Valse des Fleurs' (if we recollect aright) being substituted. There was no intimation of the change, either in the programme (price one shilling, and yet misleading) or from the platform. Two ladies in front of us, obviously new to orchestral music, were loud in their appreciation ('What a delicious waltz!'), and went away with an idea of Ravel that will be rudely dispelled one of these days.

We are glad to hear that Mr. Kennedy Scott and his enterprising Philharmonic Choir do not intend to succumb to the present adverse conditions in the concert world. They will be heard at Queen's Hall on November 13 (B minor Mass) and on May 21 (Henschel's 'Requiem,' Brahms's 'Alto Rhapsody,' and a new work of Bax, 'St. Patrick's Breastplate'). In addition, the Choir will continue its valuable educational work by singing the Bach to school-children on November 29, a second concert of the kind being given later by the Oriana Singers and the Euterpe String Players. The Choir will also sing in Delius's 'Mass of Life' at the Philharmonic Society's concert on April 2. Rehearsals are held on Wednesdays, from 6.30 to 8.30, at the Guildhouse, Eccleston Square. There are vacancies for singers with good

voices and reading ability. Application should be made to the hon. secretary, Mr. D. Ritson-Smith, 70, Esmond Road, W.4. (Tel.: Chiswick 2439.) Readers who are not singers, but who wish to avail themselves of the privilege of being present at rehearsals, as well as of obtaining tickets on advantageous terms, should join the Choir as honorary members. They will thus give practical help to the Choir, and have the opportunity of getting a thorough inside knowledge of fine works and of studying the methods of one of the best of choir-masters. We hope this honorary members' scheme will meet with a large response, as otherwise the Choir will probably be compelled to wind up—a real disaster for London's music.

In our September number we mentioned that Sir Dan Godfrey had kindly promised to send us a list of the Bach works performed under his direction at Bournemouth—a list which somehow got left out of his 'Music and Memories.' Here it is, so that readers may cut it out and make good the hiatus in the book:

* Brandenburg' Concerto for Strings (No. 3): Suite in B minor, for Flute and Strings: Gavotte and Rondo for Strings: Aria on the G String: Violin Concerto in E major: Violin Concerto in A minor: Pianoforte Concerto in D minor: Concerto in C minor, for two Pianofortes and Strings: Suite in G minor: Suite for Cello alone: Suite in C, *Bach-Büchlein*: Chorale and Variation, arr. by Maurice Ravel: Fugue in C minor, *Bach-Nagel*: Prelude and Fugue in G minor, *Bach-Albert*: Chaconne (Orchestral Transcription): Concerto in F for Violin, Flute, Oboe, and Trumpet: Preludium

In his accompanying note Sir Dan points out that not many of the works for string orchestra are included, as he considers that they call for a bigger body of strings than are available. We are not sure that this view is sound. After all, none of Bach's works were written with a very large force in view, for the best of reasons; and however fine the effect of (say) the No. 3 'Brandenburg' may be with a big body of tone, musicians are more and more beginning to have doubts about the modern practice of using large forces for early instrumental works, from Bach to Mozart. The occasional gains in sonority are poor compensation for the almost constant loss in regard to delicacy and rhythm. The Bournemouth list is rather timid considering the vast amount of music played there under Sir Dan's regime. We are often given to understand that, musically, London doesn't count; so it is pleasant to be able to point to her record in the matter of Bach. At Queen's Hall alone, more of his music is heard in a month than most provincial musical centres hear in a season. Yet Newcastle has for years been showing what can be done in a town where there are enthusiastic leaders and followers—and not too much devotion to 'international celebrities' on tour with their little store of well-worn show pieces. Think, for example, of the local musical activities of all kinds that could be financed liberally by the thousands of pounds that the public will hand over to Galli-Curci this autumn for the pleasure of hearing 'Una voce' and a few other brilliant superficialities, winding up with 'Home, Sweet Home'! The best antidote to waste of this kind is a healthy appetite for Bach, above all.

Readers will remember that 'The Magic Flute' recently had two performances by school-boys in a remote part of the East-End of London under the direction of Mr. C. T. Smith. A third—or rather a series—is announced to take place in the Co-operative Hall, Todmorden, on September 30, and October 1,

2, 3, and 4, at 6.45, the performers being Mr. Ronald Cunliffe's Boys' Choir of Todmorden. Without anticipating any critical comment on the performances we venture to extract from a pamphlet some particulars of the choir and its work, as the organization seems to be unique. Mr. Cunliffe begins by expressing a hope that musicians will not be 'scared off the pitch' by his stating that the choir is at bottom an 'appreciation class,' and a class which confines itself to severely practical work—doing rather than hearing or talking, or being talked to. Mr. Cunliffe holds, rightly we think, that a boy will, for example, get a better idea of great songs by studying and singing a lot of them 'earnestly and often,' than by listening to a few of them occasionally.

During the past two years the choir has prepared 'The Magic Flute' (without a single cut!); songs by Bach, Handel, Purcell, and other composers of the 16th and 17th centuries; some Mozart in addition to the opera; 'a fair amount of Schubert; a little Schumann, Brahms, Wolf, and Strauss; and some Mendelssohn.' Among recent writers drawn on are Parry, Quilter, Vaughan Williams, Elgar, Holst, Bantock, Ireland; 'a very mixed bag of odd bits of Gounod, Sullivan, Mallinson, Martin Shaw, Frank Bridge, Boughton, Atkins,' and many others; a dozen genuine sea chanties, a ditto of Negro Spirituals, a hundred folk-songs, and some forty carols. As samples of the kind of thing these young Todmordenites sing in chorus may be mentioned Bantock's 'The Wilderness,' Gounod's 'Lend me your aid,' and Frank Bridge's 'Love went a-riding,' which are 'tackled with no more concern than "Let the bright Seraphim."' The Choir has sung illustrations at about thirty lectures during the past two years. During the coming winter its members will work chiefly at song-cycles and separate songs, the cycles including Somervell's 'Maud,' Butterworth's 'Shropshire Lad,' Hughes's 'Nursery Rhymes,' and Moussorgsky's 'Dances of Death.'

On the operatic side [says the pamphlet, lightly-heartedly] we shall be doing some Wagner things, dipping our toe into each of his operas except 'Rienzi,' and if 'The Magic Flute' does well this year and we decide to do another opera, we shall probably take 'The Golden Cockerel.' As regards the wages, *i.e.*, finance, the Choir may be said to be a failure. The boys pay a good weekly subscription, but expenses are abominably heavy. . . . However, the Choir has never yet begged so much as a penny.

What manner of boy is this, who enjoys such fine, confused feeding so keenly that he not only gives up many of his evenings, but pays a good weekly subscription as well? We are in the dark, but presume he is that best of material, the pick of the elementary school. As to vocal ability, one would expect a stringent method of selection. But no, hear Mr. Cunliffe on this:

The boys of this Choir are subjected to no voice test on application for admission (this is a self-imposed condition, and one which gives one a set of ordinary boys such as one would get in an average day-school). Boys of any age from eight to fourteen are admitted, and all are taught together (a condition which would simply appal an average day-school teacher). A boy may leave at any time, no matter how valuable he may be (this is of course taking a risk!). No influence is exerted upon any boy to join (this again is in the nature of a risk, or at any rate a limitation). The total time of active rehearsal per week does not exceed two hours; no 'patent' or 'secret' systems of voice-

production are used; all exercises are done collectively in class; the class numbers an average of forty; I take sole charge, without any assistance beyond that of monitors and a boy cashier at the subscription desk.

We hope our readers will not grudge the space we have devoted to this very unusual type of choir. Whether the actual singing be good or bad, there can be no doubt about the value of such practical coming to grips with stacks of good music of many kinds. A paragraph in the pamphlet says that 'as to the future, the Choir will continue so long as the boys continue to enroll.' If it goes on for (say) a few more years the town ought to be exceptionally rich in young tenors and basses of good reading ability and catholic taste. We advise any of our readers who happen to be down Todmorden way on the dates given above to go and hear 'The Magic Flute.' We ourselves must be elsewhere, but we shall miss no opportunity that may occur later. Perhaps, if we are lucky, we may drop in some fine evening and find these lively youngsters 'doing some Wagner things,' or handing out a Moussorgsky opera.

Among the correspondence called forth by the 'back to the foreigner' policy of the London Symphony Orchestra in the matter of conductors, the choicest specimen was a letter that appeared in the *Daily Telegraph* of September 6, signed 'An L.S.O. Admirer.' He refers patronisingly to 'the work of a conductor like Sir Henry Wood in his efforts to popularise good music among the masses' (as if Sir Henry had no merits beyond that of fitness to act as a kind of Apostle to the Gentiles of music!), and goes on to say that if, as rumoured, this is the last season of the Promenades, 'he will indeed be sadly missed.' 'L.S.O. Admirer's' assumption that with the ending of the 'Proms,' Sir Henry's occupation will be gone is distinctly funny. This naive correspondent proceeds:

There is no gainsaying the fact that the English as a whole will never be as intensely musical as the Germans, Austrians, Italians, &c., for the simple reason that those races are born so—even their climate and surroundings seem to aid them.

Has the climate of England deteriorated since the day when the poor old country took a front place in musical matters? And we should like to know on what grounds the Italy of to-day is placed there. The 'L.S.O. Admirer' shows his admiration curiously by adding:

I think I am voicing the feelings of all real music-lovers when I say that the L.S.O. is capable of really inspiring performances when in the hands of masters like Weingartner or Bruno Walter. May they continue to get conductors of international fame, and thus give us concerts which are an education.

The L.S.O. may well ask to be saved from 'admirers' who suggest that it is capable of 'really inspiring performances' only when conducted by a Weingartner or a Walter.

We gladly give publicity to the following letter received from Leipsic a few days ago:

DEAR SIR,—Presenting my newest catalogue music, I beg to ask you to insert a bespeaking of the enclosed catalogue in the redactional part of your esteemed revue perhaps in that kind:

'Old musics, autographs of musicians, theorie and modern literature of music is the contents of the newest catalogue music (2,227 items) of the bookseller

Rudolph Hönisch, Leipzig (German) 40 Gustav Freytagstrasse. Rarities e. gr. Mag Reger, partitions, corrected by the hand of the composer, old engraved editions of Mozart, Bach a. o. As we hear, this firm was buying the libraries of the professors of music, Hugo Riemann, Th. Müller—Reuter and Karl Kipke, which collections are offered in series of catalogues.'

The composer of a recently produced English opera has been approached by a Berlin publicity agent, and has handed us the correspondence as being of interest, not only for its quaint diction, but also for the calm assurance with which the writer makes a demand that no business house would dream of entertaining:

DEAR SIR,—Mister —, the Vienna conductor, told me much of your musical works, which he recommended urgently to my activity. I should like very much to work for you, but only I ought to know then something more of your theatrical works, as I do up to the present moment, especially of your opera. . . . Please have the kindness to inform me on this subject as much as you like and, if possible, in German language. I should be very much obliged by your sending me the concerning pianoforte arrangement and the words. Further, I beg to answer the following questions: If your opera has only been published in English? I beg to ask then, if you would have interest, to have it translated into German. . . . For the representation on the stages I should endeavour myself; for this would want more than anything much energy, diligence, and personal interest. Would you be so kind, only to inform me on your operas, for I should not to like to work on the first hand for concert-compositions.

Then follow particulars as to the writer's qualifications, &c. The composer handed the letter to his publishers, who wrote very reasonably suggesting a performing fee, and inquiring as to the would-be agent's commission for such performances as he could bring about. They also expressed a natural desire to see the translation before accepting it.

To them the agent replied:

. . . everything you want in your letter is quite right, but you forgot one thing: Mr. — is an absolutely unknown man in Germany, and to make him known would take very hard work, very much energy and much time. This work is not paid by commission. Therefore if you or Mr. — are not able to pay, I would not be in a position to work for him. My business being the greatest theatrical agency, with the largest number of business connections in the world, I should make for him an extend propaganda. . . . I am a friend with all opera conductors and managers of importance and that means something, in our country being more than sixty operas. . . . The payment I ask for my work would be £250 payable by signing the contract. For this sum I should deliver a perfect German translation, done by people understanding excellently this business, so that you need not pay extra for translation.

He followed this up with a letter to the composer:

DEAR SIR,—I received your letter and the score and words of your opera from Messrs. —. They have written too, but their proposals cannot be interesting for me at all. It is the situation that you are an absolutely unknown man in Germany and to make you known would take very hard work, much energy and much time. Therefore I have asked £250 including the work for translation. If Messrs. — are willing to accept I am sure that we would have a great success, if not, I should be very sorry for you.

Can we wonder at the neglect of British music abroad when our publishers are so cautious as to

think twice before handing over a mere £250 to an unknown foreigner on his signing a contract? All they venture to do is to make proposals that cannot be interesting for him at all. No wonder he will be very sorry for the composer.

West country readers will do well to remember the week of opera at Victoria Rooms, Clifton, from October 13-18, when works by Purcell, Vaughan Williams, and others will be performed, as well as a new one-Act opera by Manuel de Falla based on an episode in 'Don Quixote.' A strong cast of British singers will appear, and the conductors will be Adrian C. Boult and Malcolm Sargent. The business manager is Mr. W. J. Masters, Kings Weston, Bristol (telephone: Stoke Bishop 69).

From a musical instrument maker's advertisement in a Canadian journal:

Parents Who Gratify The Musical Ambition of Their Son for a Saxophone need no longer fear the Lure of the Pool Room. It loses its interest for the boy who possesses a Saxophone. His evenings are spent in pleasant recreation among clean associates in developing a talent that may be highly capitalised.

—an astute appeal to both worldly and other-worldly sides of parents. But should the musical instrument prove to be the more powerful of the Lures, what a prospect is before an already over-saxophoned public!

We wondered why so many of our bass and baritone friends were experimenting with falsetto recently. When we saw the following tempting advertisement in a Church newspaper we understood:

WELLS CATHEDRAL.—Wanted an ALTO SINGER, about £1,000 net. Good house and garden; modern house in due course (£100 for the first year).—Apply, stating age, before September 15, to Canon Hollis, The Liberty, Wells, Somerset.

Nevertheless, we think the credit of so munificent an offer must go to the printer rather than to the Dean and Chapter.

A writer in the *Radio Times*, discussing Tchaikovsky, under the titles of 'The Despairing Musician' and 'The Moody Russian,' says:

It is doubtful if Tchaikovsky experienced any conscious pleasure, apart from the joy of creation, in the tonal expression of his morbidity; and we may take it for granted that it was the only work of which he was capable, being the articulation of suggestions as they occurred to him in a non-volitional process over which he had no control. In other words, it was all quite natural to him.

We prefer the 'other words.'

Handel . . . is the greatest song-writer, not excepting Hubert.—*Provincial Paper.*

Poor Franz! Not only dethroned, but beheaded as well.

We regret that, owing to a proof going astray, some slips occurred in Mr. Wotton's article in the September issue 'On the Notation of the Horn.' On page 811, col. 2, line 10, ' . . . nobody questions the latter as being Wagner's belief,' should have been altered to 'yet many consider the latter as being Wagner's belief.'

THE HEREFORD FESTIVAL

By HERBERT THOMPSON

'The two hundred and fourth meeting of the Three Choirs of Hereford, Gloucester, and Worcester'—to give it its official title—took place on September 7 to 12, and achieved more than one record. One of these records was deplorable. A long experience of these Festivals has engendered a faith that the weather at least would be favourable, and local farmers have, during a wet summer, congratulated themselves that the Festival was sure to bring a fine week. Dr. Hull took an opportunity, at a rehearsal, for making a public apology for the weather, and made the playful suggestion that it would at any rate give the critics something to write about. But I fancy that, with the music and its performance to pass under review, the critics would find less room for such an extraneous subject than would the ladies, whose chances of ornamenting the city by a display of their choicest 'creations' would be materially diminished. I should say that another record was the number of vocalists who, for one reason or another, fell away. Lady Howard de Walden was to have sung in the 'Flying Dutchman' duet, but had to recall her promise. Miss Agnes Nicholls was to take her place, and actually rehearsed the duet on Tuesday, but on Wednesday had herself to give up her part in 'Elijah.' A most able substitute was found, however, in Miss Elsie Suddaby, who thus had (in Elgar's version of the National Anthem) the first word in the Festival, and in 'The Messiah' almost the last. Mr. Norman Allin was another unwilling seceder, and his share had to be distributed among the other basses, Messrs. Heyner, Knowles, and Radford. Fortunately, it cannot be said that the performances suffered materially from these changes, for the works involved were all so well known that any experienced singer could be presumed to have studied them. Perhaps it is in a measure due to the fact that the bulk of the programme was familiar that it proved so attractive, and accounted for the more satisfactory records in the attendance and the collections. I was told, on the unimpeachable authority of the hon. secretary, Mr. George Holloway, that the attendance at one of the Cathedral performances was the highest recorded at Hereford, and this, not for 'The Messiah' or 'Elijah,' as might have been expected, but when Elgar conducted his 'The Kingdom.' The number, 2,235, practically indicated the capacity of the Cathedral, which is not so spacious as those of Gloucester and Worcester, but is in fair proportion to the size of the city and the diocese.

As usual, 'The Messiah' and 'Elijah' occupied two of the six Cathedral programmes, and of Elgar, whose power to attract at the Three Choirs Festival shows no sign of decrease, we had 'Gerontius,' 'The Kingdom,' 'Go, song of mine,' the Violoncello Concerto (Miss Beatrice Harrison), the 'Empire March, 1924'—a brilliant work, more distinguished in its very effective development than in its themes—and, at the orchestral concert, the Introduction and Allegro for strings, beside which there were sundry transcriptions, such as the admirable orchestral version of the 'Chandos' Anthem Overture, first heard at Worcester last year. Of all of these, exceedingly good performances were given—those of the two oratorios superlatively so; indeed, I am inclined to describe as another 'record' the performance of 'Gerontius,' in which Miss Astra Desmond, Mr. John Coates, and Mr. Radford were

the principals, and the personality of the composer at the conductor's desk made all concerned do their utmost for the work. The choir, I may at once say, was one of the best I have ever heard at these Festivals: it was well balanced, and followed Dr. Hull's beat faithfully, which was the more of a feat since he has an impulsive nature which inclines him to get the bit in his teeth and hurry the pace. His *tempi* in 'Elijah' were very quick, but one was less troubled by this than in Bach's B minor Mass, which was the great feature of the Festival, but was, to me, spoilt by the exceptional speed at which the more brilliant choruses were taken. I say 'to me' advisedly, because *tempi* are to a certain point a matter of temperament and mood; but I must add that I think the point was overstepped in the *Sanctus*, which I have never heard taken so quickly, not even by such lovers of brilliance as Sullivan and Wood. Admiration for this as one of the greatest things in all music makes one the more jealous of an interpretation which so effectually deprived it of its immense majesty. On the other hand, the *Incarnatus* and *Crucifixus* were deeply impressive. Miss Dorothy Silk, Miss Astra Desmond, Mr. Steuart Wilson, and Mr. Radford were the soloists, and though I felt (as always) that the solo parts suffer from being more intimate in character than the choruses, and are therefore at a disadvantage in a performance on festival scale, they were artistically sung. As a detail I noticed that the high trumpet parts sounded particularly well in the Cathedral, and were free from that keenness of quality which is often noticed in them.

The novelties were, with one exception, of minor importance. This exception was Mr. Edgar Bainton's 'The Tower,' a setting for chorus and orchestra of a poem by Robert Nichols. The scene is in the 'Upper Room,' where Our Saviour blesses the bread and wine, and comforts His disciples, who grieve over His approaching departure. A sinister note is afforded by the treachery of Judas, who is depicted as setting forth on his traitorous errand. The narrative is simply told, but vividly, and has given the composer a cue which he has worked out with keen sympathy. He has succeeded in catching the atmosphere of the story from the opening bars, which suggest the silence and mystery of night in Jerusalem, and down to the striking harmonies of the final cadence for the voices, the mystical, tragic note is well sustained. There were some indications that the choir was not quite familiar with the idiom of the music—though it is not aggressively modern—but it was otherwise well performed under the composer's direction. This was the only new work given in the Cathedral. All the rest were included in the orchestral concert, and were by composers more or less closely connected with the Festival. Mr. W. H. Reed, the leader of the London Symphony Orchestra, is one of the cleverest of our writers of orchestral music, and his adroit use of the orchestra has never been more happily shown than in his Suite entitled, 'Æsop's Fables.' A short Prelude on a theme of archaic character personifies Æsop, and then we have in succession five of his Fables, illustrated—so far as is possible for music which retains its musical character—in a fashion that is effective and witty. Each Fable is followed by Æsop's 'moral,' and the more developed *Finale* presents the story of 'The Wind, the Sun, and the Traveller,' with Æsop himself as the Traveller, and

furnishes a vivid and satisfying ending to this original and clever work. Mr. Brent-Smith's Introduction and Rondo is so far programme music that the composer tells us it records his impressions of an autumn in the beautiful country between the Severn and the Wye, but it is none the less pure, or 'absolute,' music. One can, however, realise that the musicianship involved in this well-wrought piece has been infused by a poetry inspired by the outward aspects of nature, though it would no doubt serve no less adequately as an impression of the Lake District or the Highlands, just as Mr. Reed's might serve, if applied to other stories than he has chosen. Mr. Brent-Smith was also responsible for an orchestral accompaniment to Croft's splendid tune, 'Hanover,' sung at the opening Service. With a view to compelling unison singing by the congregation, and confounding all futile ladies who 'sing seconds,' it was freely treated, and introduced some very effective bits of counterpoint. At the concert some new songs by Sir Ivor Atkins, of Worcester, and Dr. Brewer, of Hereford, were sung by Miss Astra Desmond, and were musically and effective, with well-written orchestral accompaniments.

The Thursday evening programme in the Cathedral presented a contrast which was striking, if not incongruous, and we may attribute an exceptional breadth of vision to those who could find equal enjoyment in Brahms's 'German Requiem' and Rossini's 'Stabat Mater.' Between these was sandwiched Parry's 'Blest Pair of Sirens,' but this did not altogether remove, though it mitigated, the violence of the contrast. It is not simply because the 'Stabat Mater' is theatrical, or because its treatment is trivial, that one objects to it, but because it is so flippant and insincere a version of its subject that its worst qualities are made more flagrantly obvious in a church, for which it is entirely unfitted. One professed admirer was driven to confess that he had to forget what it was all about in order to enjoy it—which is surely a sufficient condemnation. At the opposite pole was Holst's 'Hymn of Jesus,' given for the second time at Hereford, and justifying its repetition in an ancient Cathedral, where, one feels, it finds its most suitable environment. It had a finished and satisfactory performance under Dr. Hull. Another thing still more closely associated with Hereford is the 'Grail' Scene from 'Parsifal,' which Dr. Sinclair introduced in 1897, since when it has always been in the Hereford programmes. The semi-chorus of choir-boys, stationed in the central tower, had a beautiful effect, and, as usual, the pitch was kept perfectly. Another interesting episode was the introduction of Beethoven's three 'Equali' for four trombones, which were composed in 1812, afterwards arranged for men's voices and sung at the composer's funeral. This circumstance is recalled since it seems to enhance the appropriateness of their performance on this occasion, as a tribute to the memory of the three recently deceased native musicians—Frederick Bridge, Parratt, and Stanford. Another slight, but pleasing, memory of Stanford was afforded by his very genial 'Shamus O'Brien' Overture. Two Symphonies were heard during the Festival—Haydn in C, described as 'No. 7,' and one of the most delightful of the Salomon set, and Brahms in E minor, which was the more welcome since it is not nearly so often heard as its three predecessors. It was given at Worcester in 1905, otherwise I do not think it had

been heard at the Three Choirs Festivals. Save that Dr. Hull inclined to rush all the movements except the *Allegro giocoso*, it went well, and one wondered why the *Chaconne* should once have been deemed such a hard nut to crack. It is a pleasant custom at Hereford to end with a chamber concert, which on this occasion consisted entirely of native works. The W. H. Reed Quartet played Walford Davies's 'Peter Pan' Suite and A. C. Mackenzie's pleasant arrangement of two old songs, and took part (with Mrs. Percy Hull at the pianoforte) in one of the most thoughtful and impressive readings of Vaughan Williams's 'Wenlock Edge' song-cycle I have ever heard. Mr. Steuart Wilson enhanced one's opinion of his interpretative powers by his singing of these songs; he gripped the hearer by his dramatic performance. Miss Dora Labbette's refined singing—of F. Keel's Elizabethan Love Songs and some of Holst's songs for voice and violin, among other things—was another feature of this concert, which suffered from a slight excess of the melancholy, but was otherwise very enjoyable. The only vocalist not already mentioned is Miss Muriel Brunskill, the rich quality of whose contralto proved most effective in the Cathedral.

A POSTSCRIPT

No festival is without its anxieties, especially to the conductor, and even Dr. Hull's good humour must have been singularly tried at times by the requests launched at him from all quarters. The most embarrassing was, I imagine, a letter which reached him addressed to 'Dr. John Bull, First Gresham Professor of Music, c/o Three Choirs Festival, Hereford Cathedral, Hereford.' It had also the superscription, 'Kindly forward,' which Dr. Hull was unable to comply with, having unfortunately mislaid the address. The letter emanated from a press-cutting agency, which offered to supply Dr. Bull with references to himself and his compositions, and advised him that it had 'a large theatrical and musical department, under competent (*sic*) supervision.'

Music in the Foreign Press

CHARLES BORDES

The August issue of the *Revue Musicale* is partly devoted to Charles Bordes. It contains articles on him by Paul Dukas and Gustave Samazeuilh, and a full catalogue of his works.

Bordes had devoted a great part of the little spare time his activities as organizer and propagandist left him, to composing the text and music of a lyric drama, 'Les Trois Vagues,' which remains unfinished.

Both Dukas and Samazeuilh agree in deeply regretting that his rough drafts for this work should show so very little of the music such as he used to play it to his friends. Dukas writes:

When hearing Bordes play excerpts from 'Les Trois Vagues,' I felt that this was going to be the only French work that could stand comparison with 'Carmen.'

ON CONTEMPORARY COMPOSERS

Many articles on contemporary composers have appeared of late, chiefly on the occasion of the Prag, Salzburg, and Donaueschingen Festivals. The June-July *Anbruch* contains contributions by Adolf Weissman on Stravinsky, Paul Bekker on Krenek,

Max Brod on Janaček, and Dr. Torbé on Egon Wellesz's Persian Ballet. Another article on Stravinsky, by O. Tibby, is to be found in the September *Pianoforte*. There is a special Donaueschingen number of the *Neue Musik Zeitung* (July 15). The August 15 issue of the same periodical contains an article on Gerard von Keussle by Edith Weiss Mann. In the *Auftakt* (July), H. F. Schaub writes on the same von Keussle. Paul Krause's organ music is praised by W. Nestle in the *Neue Musik Zeitung* (June 15).

The June *Revue Musicale* contains a useful essay by Maurice Boucher on Guy Ropartz, and a full catalogue of his works.

In *Die Musik* (August), appear short articles by E. Rychnovsky on Zemlinsky, Kurt Singer on Siegfried Ochs, and J. Stutschewsky on Julius Klengel.

AN UNPUBLISHED LETTER BY MENDELSSOHN

In the same issue of *Die Musik*, Georg Kleiböme publishes a letter written in 1844 by Mendelssohn to Heinrich Romberg at Petersburg, previous to Schumann's journey to Russia:

Two very dear friends, who are two of our very foremost and best German artists, are going to Petersburg: Herr and Frau Dr. Schumann, for whom I ask you to do all you can. You know them well by name. You are aware that Schumann has composed delightful things, that his latest works are lofty and genuinely inspired, and that even greater and better things are to be expected from his pen; that his wife is our best German woman pianist, and indeed the best of living women pianists. But as regards the frivolous, coquettish *savoir-faire* which people often expect and praise nowadays, both of them are somewhat deficient: so that their friends must act in their stead, and do for them what they cannot, or rather will not, do for themselves.

NIETZSCHE'S SONGS

The August issue of *Die Musik* also includes an article by Max Unger devoted to Nietzsche as a composer.

A good deal has been written on Nietzsche's attitude towards music, but the book on Nietzsche as a composer remains to be written. Few people are aware that many compositions by Nietzsche—songs, pianoforte pieces, and orchestral works—are preserved in manuscript at Weimar. All this music is shortly to be published. The first volume to appear will contain fourteen songs, with pianoforte accompaniment.

Max Unger considers that these songs are altogether uninteresting: but one example, published in full, does not quite confirm this view of his.

WHO INFLUENCED SCHUMANN?

In the *Zeitschrift für Musik* (July-August), Dr. Rudolf Felber seeks to determine which composer influenced Schumann as a song-writer. He gives the first place to Mendelssohn, mentions Schubert and Löwe, and, curiously enough, finds good reason for comparing passages in Schumann's Op. 7 No. 3, Op. 83, No. 1, and Op. 87, with passages in 'Lohengrin.'

JOSEF MARTIN KRAUS

In the *Svensk Tidskrift för Musikforskning* (June-July), Anrep Nordin considers the output of J. M. Kraus, bringing out many points of interest as regards structure. The Sonatas and Quartets in cyclic form are carefully analysed.

A DUFAY MANUSCRIPT

In the August *Revue de Musicologie*, G. Thibault describes a manuscript, preserved at Florence, which contains six part-songs by Dufay. One of these is given in full.

VIOTTI

The same issue contains letters from Viotti to Baillot, published with a commentary by Marc Pincherle, and an article on Baillot as manager of the Paris Opéra, by L. de la Laurencie.

THE EMPEROR NAPOLEON III. AND
'TANNHÄUSER'

In the August *Revue Musicale* appear excerpts from an unpublished letter of Marschner written to a friend after the 1861 performance of 'Tannhäuser' at Paris:

During the third Act we could see from our box the Emperor and his retinue laughing as heartily and ostentatiously as the rest of the public. The Empress we could not see. But it was a comical sight to see the Emperor, at every outburst of laughter, turn his eyes towards Metternich, as if to say: 'See what a nice German mess we owe you!'

A FRENCH CRITIC ON 'PIERROT LUNAIRE'

Writing from Naples, in the August *Revue Musicale*, Paul-Marie Masson says:

'Pierrot Lunaire,' which I heard for the first time, impressed me very deeply. The music is a wonderful creation, and in my opinion bears the stamp of true genius. To my surprise, I did not for one moment find it strange; all struck me as direct, natural, and convincing. When I heard for the first time music by Debussy or Stravinsky, I was baffled: but here Schönberg does not baffle me in the least.

INSTRUMENTS, TONAL AND ATONAL

In the *Musikblätter des Anbruch* (June-July issue), Josef Matthias Hauer asks why certain modern types of music sound out of tune when written for orchestra or chamber combinations, whereas the same type of music written for pianoforte or organ (likewise songs with pianoforte accompaniment) sounds right. His reply is that whereas certain

... composers conceive their music in accordance with the equal temperament (which is essentially 'atonal'), the orchestral instruments on which it is played remain 'tonal.' Even in classical orchestral music certain chromatic and modulatory passages never sound quite right, although they do sound right when played on the pianoforte. The need for building instruments that will conform with the principle of equal temperament will soon be acknowledged.

A BACH NUMBER

The July issue of the *Zeitschrift für Musik* is a special Bach number published on the occasion of the Stuttgart Bach Festival. It contains the following articles: 'On Performing Bach's Keyboard Music,' by Prof. K. Hasse; 'On Performing Bach's Organ Music,' by H. Keller; 'On Bach's Vocal Ornaments,' by Prof. H. J. Moser; 'The Bachs in Arnstadt,' by W. Heimann.

CIMAROSA'S FORTEPIANO SONATAS

In the July *Revue Musicale*, F. Boghen announces his discovery of a book of unpublished Sonatas (eighty-one in all) by Cimarosa. He describes these works as well-written for the instrument, and containing many beautiful things. An *Allegro alla Francese* is published as a musical supplement.

M.-D. CALVOCORESSI.

New Music

SCORES

Among the full scores received for review are a good number of the miniature type. Some of these show a marked advance in regard to clearness. In the case of the more complex and heavily scored works perhaps too much appears to have been sacrificed to mere smallness. After all, the side-pocket of most men's coats is of a sensible capacity, and can easily accommodate a booklet 8-in. by 6-in. (The old Donajowski miniature scores are about 7½-in. by 5½-in., but one must remember that most of the works were for the small classical orchestra.) Clearness is, after all, the prime consideration, especially as many of us use the scores without ever taking them out of the house. The score of Stravinsky's 'L'Oiseau de Feu' Suite, as re-orchestrated by the composer in 1919, is very minute but wonderfully clear, considering that many pages have no fewer than twenty-eight staves. This interesting score is published by Chesters, who issue also scores of Timothy Mather Spelman's 'Five Whimsical Serenades' for string quartet, Francis Poulenc's Sonata for horn, trumpet, and trombone, and Peter Warlock's 'An Old Song'—an attractive looking little work for small orchestra (strings—violins in four parts throughout—one flute, one oboe, one clarinet, and one horn).

A String Quartet by V. Broderson (Op. 16) comes from Steingraber, and may be obtained at Novello's. Augener's issue Adam Carse's 'Two Sketches' for string orchestra ('A Northern Song' and 'A Northern Dance'), and Delius's String Quartet. All the above, except the Warlock piece, are miniature scores.

Eulenburg of Leipzig sends several numbers of a very interesting series of miniature scores. So far we have had few of the choral masterpieces issued in this form. Here are Palestrina's 'Missa Papae Marcelli' and 'Stabat Mater,' and Bach's 'Magnificat.' (When is the last-named work going to be heard again? A good many years have passed since its last performance in London, and probably anywhere else in the country. Some of the choirs who are overtaxing themselves with the B minor Mass and the 'St. Matthew' Passion should turn to the 'Magnificat.') These Eulenburg scores are obtainable at Novello's.

An important issue from an historical point of view is that of Monteverde's 'Il Ritorno d'Ulisse in Patria.' It forms the fifty-seventh volume of the Gesellschaft zur Herausgabe der Denkmäler der Tonkunst in Österreich, and is the issue for the twenty-ninth year of that body (Universal Edition, Breitkopf & Härtel). This, of course, is not a miniature score.

Another reprint in the same series is that of Gottlieb Muffat's 'Zwölf Toccaten und 72 Versets für Orgel und Klavier.' There is a good deal more than antiquarian interest here. True, Muffat's flights are very short, the longest Toccatina running to no more than about thirty bars. The versets are all fugal, sometimes consisting of little more than an exposition. The writing is very finished, and the little pieces are so enjoyable that the present writer played them all through in a couple of bouts and was sorry when the last was reached. A selection of a score or so of the best would make excellent short voluntaries for manuals only. The volume contains also facsimile reproductions of the original title-page

and dedication—fine examples of old engraving and type.

From Curwen's comes the vocal score of Armstrong Gibbs's 'Midsummer Madness'—capital tuneful stuff that well deserves the success it has achieved at the Hammersmith Lyric.

Even the Stravinsky score above-mentioned seems mild in comparison with that of Kaikhosru Sorabji's Pianoforte Concerto No. 2 (Curwen). It is for piccolo, two flutes, alto flute, two oboes, alto oboe, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, four trumpets, three trombones, tuba, drums, Basque drum, castanets, triangle, cymbals, tam-tam, bass drum, military drum, glockenspiel, xylophone, celesta, and harp; all the strings are divided, the double-basses are tuned down to C, and the pianoforte should be one with a third (*sostenuto*) pedal.

I am glad to see that Mr. Sorabji writes the actual notes sounded by the instruments (except of course in the cases of such as sound an octave higher or lower than written). Even so this score baffles one—the most that can be done is the painful piecing together of the less formidable portions of the structure. (There are a few exacting folk who would have us believe that all qualified musicians ought to be able to read mentally any full score, however complex. I should like to put this score into their hands and tell them to get on with it). The Concerto is dedicated to Cortôt, and it is to be hoped that he will give us a chance of hearing it. But I fear that it will be too expensive a business for these days when St. Cecilia has to carry on by means of overdrafts. The cost of rehearsal would be terrific. There is clearly an amazing brain at work here—so much so that one learns without surprise that Sorabji writes his music straight away, full score and all—no sketches for him, and it goes without saying that such a prop as the keyboard for experimental purposes is scorned. (These facts we learn from Philip Heseltine's article on the composer in the new 'Dictionary of Modern Composers,' just issued by Dent.) Still, music has no real existence until it is converted into sound, wherefore it is to be hoped that Mr. Sorabji will cut his coat to suit the present straitened supply of cloth, and speak to us in a less bewildering and costly tongue.

H. G.

VIOLONCELLO AND PIANOFORTE

Three pieces of very moderate difficulty for violoncello and pianoforte, by E. T. Sweeting (Stainer & Bell), are to be commended chiefly on account of their straightforward manner, which provides the student with the necessary material for the study of a cantabile style without driving the lesson too far and without making a toil of a pleasure. All three pieces—Aubade, Minuet, Romance—are melodious and simple harmonically. Yet each can be useful to the teacher anxious to point the moral to some study or other. No doubt the same end could be attained by using classical examples, or portions of a classical work, but there is a good deal in a name, and a great name is apt to frighten a reticent, modest student. Here moreover the whole thing has been thought out in terms that students understand, and the pianoforte part being not more difficult than that of the 'cello, the opportunity offers for the kind of homely duet which makes fond parents proud.

B. V.

SONGS

A prolonged examination of a big pile of new songs leaves one with a sense of disappointment. How many of the composers sing, or have studied the possibilities of the voice in the same way as they would study those of (say) the clarinet before writing for orchestra? Most of the songs show not only a failure to realise the limitations of the voice, but also a disregard of attractiveness both to singer and hearer. It is easy to gibe at the desire of singers for melodic and other interest. The desire is natural, and if so many composers continue giving all the interest to the pianist, they must not complain if singers in return give them the cold shoulder and fly to balladry, where they are at least pretty sure of getting something grateful for the voice. But perhaps the chief defect is the apparent inability to be simple. A plain common chord seems to be anathema; the accompaniment is often made to dodge the harmony implied by the voice-part; and sometimes even the two hands are not allowed to play in the same key. Of course, there is no objection to any of these devices provided the effect be good. But it can hardly be denied that they are among the exceptional types of material, and that their effectiveness diminishes with frequent use. Over-employed, as they are by some of our younger composers, they give an effect of 'preciousness,' and may even end in the very fault the composer was trying to avoid—monotony.

AUGENER

A neat touch, especially in the matter of accompaniment, is shown by M. Harwood in his (or her) 'April Song,' 'Secrets,' and 'A Cotsal Wood.' More ordinary—one might call it Little-grey-home-in-the-West-y—is Vivian Hickey's 'A little while.'

Phyllis M. James must learn to write better accompaniments than that of her 'Farewell,' which consists far too much of stolidly-moving one-beat chords with the top note doubling the voice-part.

J. & W. CHESTER

A capital bit of leg-pulling is Lord Berners's 'Dialogue between Tom Filuter and his Man, by Ned the Dog Stealer.' 'Whose leg is pulled?' you ask. The anti-folk-songites will say it is the collective leg of the folk-song enthusiasts, and there is ground for the view; but I fancy there are other butts too. Something, however, may be said for the theory that there is no satire at all, but that the song is just a little bit of nonsense thrown off by the English Stravinsky just to see what folk will make of it. Anyway, butt or no butts, it will raise a roar in the hands of the right singer and player.

Reginald Steggall's 'Villanelle' ('The winnowers of corn invoke the winds'), the text by Percy Allen from the French of du Bellay, is extremely difficult, especially for the pianist; the almost fantastic degree of difficulty does not seem to be called for by the words, and yields no fair return to the performers.

Herbert Bedford's 'Night Piece' ('The Dancer') is for medium voice, strings, and bass triangle. Some loss is no doubt involved by the arrangement for pianoforte (done by the composer). It belongs to the *scena* family, and calls for a singer able to deliver it 'tensely' (the term is used twice), 'as if under torture,' 'contemptuously,' and 'in a changed manner.' The voice-part is mainly declamatory, and the accompaniment highly coloured with (presumably) oriental effects.

(Continued on page 916.)

TO THE LADY MARY TREFUSIS

Truth

UNISON SONG FOR MASED VOICES

Words by BEN JONSON

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Maestoso. With dignity

PIANO

The piano introduction is in 3/4 time, marked *Maestoso. With dignity*. It begins with a treble clef and a bass clef. The treble staff starts with a forte (*f*) dynamic and features a series of chords and single notes. The bass staff starts with a *con Ped.* (con Pedale) marking and features a series of chords and single notes. The piece concludes with a final chord in the treble staff.

mf

Truth is the trial . . . of it - self, And needs no oth - er

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The melody is marked *mf* (mezzo-forte) and includes the lyrics "Truth is the trial . . . of it - self, And needs no oth - er". The piano accompaniment consists of chords and single notes.

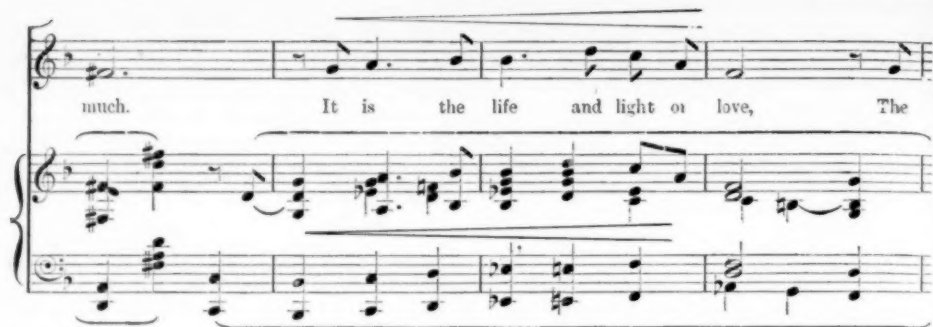
mf

touch, And pu - rer than the pu - rest gold, Re - fine it ne'er so

The second line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The melody is marked *mf* (mezzo-forte) and includes the lyrics "touch, And pu - rer than the pu - rest gold, Re - fine it ne'er so". The piano accompaniment consists of chords and single notes.

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much. It is the life and light of love, The



sun that ever shi-neth, And spi-rit of that spe-cial grace, That



faith and love de-fi-neth. . . .



It is the war-rant of the



word That yields . . so sweet a scent, As gives . . a . .

cres.

cres.

This system contains the first two staves of music. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are 'word That yields . . so sweet a scent, As gives . . a . .'. The piano part features a series of chords and moving lines in both hands, with a 'cres.' (crescendo) marking above the staff.

power to faith . . to tread All false . . hood .

ff *rit.*

f *ff rit.*

This system contains the next two staves of music. The vocal line continues with the lyrics 'power to faith . . to tread All false . . hood .'. The piano part continues with a 'f' (forte) marking and a 'ff rit.' (fortissimo ritardando) marking. The tempo and dynamics change in this section.

un - der feet.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'un - der feet.'. The piano part features a series of chords and moving lines, ending with a final cadence. The system concludes with a double bar line.

(Continued from page 912.)

'The Shropshire Lad' has been so drawn on by composers that it is surprising to find one of the poems now being set for the first time, apparently. It is that grim set of verses 'The Carpenter's Son' ('Here the hangman stops his cart'). Perhaps composers have felt that the lines do not call for musical setting, or even for recitation; they belong to the large body of poetry that is best read to oneself. However, C. W. Orr has ventured on a song setting, and, granted his point of view, he has made a striking thing of it. I mention the point of view because he has gone to work on lines the fitness of which may be questioned. One's first idea of a musical setting would be that it should reflect the terrible simplicity of the words. (Butterworth might have worked on these lines.) Mr. Orr, however, has gone 'all out' with a liberal use of dissonance and big chords. He has hit on a fine idea in the march-like theme, and works it well. His setting gives us a good deal of the pity and terror of the scene, but one feels that music can do nothing to fit the bitter whimsey of such lines as

Oh, at home had I but stayed
'Prenticed to my father's trade . . .
Then I might have built, perhaps,
Gallow-trees for other chaps,
Never dangled on my own.

A dramatic tenor with a big voice, backed up by a fine pianist, could make a striking and harrowing thing of this song. Less good are two other songs by Mr. Orr from the 'Shropshire Lad'—'Tis time, I think, by Wenlock Town' and 'Loveliest of trees.' The first has an angular melody overloaded with fat chords and consecutive ninths—wearing in any case, and quite out of the picture here. 'Loveliest of trees' is too sophisticated. Mr. Orr does better in dealing with a stanza from the Chinese by Arthur Waley—'Plucking the rushes,' which has a well-written and effective pianoforte part.

Poldowski has gone to William Blake for a couple of songs—not a good choice, judging by results. In 'My silks and fine array' the idiom is that of the Lutenist composers, and there is an air of affectation about it. Some awkward misprints have got through. A sharp is missing from the bass C in the first bar, and another in the alto C in the last bar of the first page; and surely the last note of the voice-part in bar 2 should be C, not A? It is C in the corresponding passage at the close, and there seems to be no reason for any difference. Moreover, the effect of the A is very harsh. 'Reeds of Innocence' is the rather affected title given to the familiar 'Piping down the valleys wild.' There are happy touches here, as well as some harshnesses that seem quite inappropriate. On the whole the setting has not the right simplicity. The composer is far more successful in two songs with French text—'La Passante' and Verlaine's 'J'ai peur d'un baiser.' The latter for some reason appears with an English title ('A poor young shepherd') but without an English translation. Perhaps this is an oversight.

Of outstanding excellence are 'Six Shakespeare Songs,' by Mario Castelnuovo-Tedesco, issued in two sets of three. Some time ago a former set of six were highly praised in these columns, and one need pay this second set no higher compliment than to say that it is as good as the first. The composer does all sorts of things that are vaguely called 'modern,' but he does them so naturally that they convince, not only on their own account but also in relation to the text. The songs call for a highish

voice, and it need hardly be said that only a first-rate pianist can do justice to the subtleties of the accompaniment. The songs are (Book 1) 'Sigh no more,' 'Seals of love' ('Take, O take, those lips away'), and 'O mistress mine'; the companion set being 'Orpheus with his lute,' 'Silvia' ('Who is Silvia?'), and 'For the rain it raineth every day' ('When that I was and a little tiny boy').

CURWEN

Among the songs recently issued by this firm, are some good examples by Armstrong Gibbs. He generally has something to offer in the way of a tune, and as a rule he does not overload his accompaniments. In most of the songs under notice he has gone for his text to the poet with whom he seems to have a special affinity—Walter de la Mare. I like best 'The Sleeping Beauty' and 'The Tiger-Lily'—the latter a poignant setting of lines by Dorothy Pleydell Bouverie, 'At night in black Gethsemane Our Lord was praying there.' In both these the unusual harmony used at times is in the picture, and so justifies itself. But in 'The Galliass,' what is the point of opening with a chord of D minor in the right hand against a chord of C minor in the left? And the use of the same ugly effect at the word 'sleep' later seems even less happy. There are beautiful touches in 'Lullaby,' as well as some effective rhythmic variety. 'The Little Salamander' calls for quick, light singing and playing; here again the freakish, picturesque harmony is in place. 'When I was young and twenty' (Housman) is perhaps too simple and rather too consciously in folk-song style, and the close seems to call for something more than the very plain cadence. 'Neglected Moon,' one of the best songs in Mr. Gibbs's 'Midsummer Madness,' has been issued separately.

Roy Agnew's 'Dirge' (Shelley's 'Rough wind that moanest loud') and 'Sorrow' (Tennyson), are depressing essays with more heavy, lumpish chords and uglinesses than are necessary, surely. I have seen pianoforte pieces by this composer that show a far better aptitude than these songs. A couple of songs by E. J. Moeran are notable for a skilful handling of original harmony. (The words are by Robert Bridges.) 'When June is come' has a folk-song-like tune with some delightful and unexpected modulations. 'Spring goeth all in white' shows a delicate touch. Is its wistful feeling quite in keeping with this exquisite little poem of spring? Be that as it may, there is real beauty in both songs.

A very striking bit of work is Gordon Bryan's 'Phantom.' The phantom is a ship, and the passing and disappearance of the uncanny vessel that goes steadily on despite the absence of wind and crew is tellingly depicted. Perhaps it would have been even better without the *ff* climax in the middle. The sense of mystery is to some extent lessened by this outburst. But it is a fine song, calling for a couple of good performers.

Percival Garratt has chosen some ugly words in 'Gettin' off':

Oi've never done no courtin' yet,
Though Oi be seventeen;
Our Lizzie's got a boy, you bet—
Oi think it's awful mean, &c.

However, a young feiler 'eaves a plumstone at 'er 'at, and 'its 'er on the ear (arpeggios in contrary motion), so she titters and reckons she'll be walkin' out soon. There is little real humour and point in the words, and the music seems to be cleverness misapplied.

Herrick's 'Fair Daffodils' has been musicked so often that a new setting is a kind of challenge. George Oldroyd's effort is over-luxurious. Should not the simplicity of the text be expressed in the music? It is a pity this composer is developing a habit of overloading his scores, not only with notes and accidentals, but also with directions. His 'To a Snowflake' (Francis Thompson), for example, averages about six directions per bar, which is at least five too many. Performers might be credited with a little imagination! And it ought to be sufficient to state at the beginning, 'Freely.' Instead, we have 'With absolute freedom.' Is there such a thing?

Herrick is better served by Ralph Greaves in his setting of 'The Maypole is up'—a texture of the right lightness. But it needs courage in these days of small families (or no families) to sing the injunction with which the frank old poet ends.

Some additions to the 'Unaccompanied Songs' series have to be noted: Herbert Bedford's 'The Unlesioned Lover' (Herrick), 'A Corner in the Garden' (Malcolm Mackenzie), and 'If music be the food of love'; Eugene Bonner's 'Prayer to the Wind' (Ion Swinley); and a couple by Frederic Austin—'Wanderers' (de la Mare) and 'The Song of Soldiers' (de la Mare). Of these the two by Mr. Austin strike one as being most effective. The rest meander far too much. Mr. Bedford's tortured excursion with Shakespeare's lines, for example, must be seen to be believed. Mr. Bedford is responsible also for a version of Giulio Caccini's 'Deh, deh, dove son fuggiti,' to which he has provided an English text.

'Snatches and Catches' is the title of an album of unaccompanied songs by Harry Farjeon. The words are charming little poems from Eleanor Farjeon's 'Tunes of a Penny Piper.' Some of the settings go a good way toward converting one to the unaccompanied song idea, e.g., 'For Easter,' in which the tune and rhythm are so delightful that the thing seems complete. But when either rhythm or tonality become vague, as they do here and there in some of the other songs, the listener starts mentally supplying the pianoforte background that appears to have been forgotten. Only folk-song, or essays in that style, seem fitted for unaccompanied singing.

ELKIN

Granville Bantock's 'Songs of Childhood' are settings of poems by Graham Robertson. There are three (published separately): 'Babyland,' 'Lullabye,' and 'Dream Merchandise.' All are simple and singable, but with the streak of commonplace that unfortunately shows itself in so much of the composer's recent work.

Cyril Scott's 'The Garden of Memory' (Rosamund Marriott Watson) is a characteristic effort, and will please the Scottites just as much as it will irritate the rest of us, who are tired of everlasting ninths and other conventional features.

M. van Someren-Godfrey's 'Snow' (Alfred Austin) suggests the monotony called for by the text, but the actual musical interest is slender. This is one of the numerous cases where the composer has to depict monotony without letting his medium become monotonous in the sense of being featureless. In 'The Ballad of Semmerwater' (a North-country legend by William Watson), Mr. Godfrey seems to go to the other extreme in his efforts to be descriptive and dramatic. It would be too sweeping to say that he has failed, but a simpler scheme would probably

have been more convincing. This is partly due to some signs of lack of skill in handling his material.

Eric Fogg is tuneful and rather ordinary in a setting of Keats's 'The Dove,' and Dorothy Glass's 'Nocturne' belongs to the class that lies between the ballad and the so-called 'art-song,' leaning towards the former in some sentimental touches of melody and harmony, and to the latter in a few rather 'precious' touches such as the close, in which the key-chord C has the fashionable submediant tacked on.

George Oldroyd's 'Tresses' (Browning) has its moments, but like his songs mentioned above, it gives an impression of being a bit fussy and pretentious, bristling, as it does in places, with more or less unnecessary advice to the performers.

It is with pleasure that one comes across such a song as Michael Mulliner's 'To Daffodils'—yet one more setting of Herrick's familiar lines; it has the right simplicity and directness without commonplace or affectation. There are many happy touches—e.g., the occasional changes of rhythm—and the accompaniment (largely in three-part harmony) is delightful.

ENOCH

The songs composed by Sir Edward Elgar for the Pageant of Empire have been issued by this firm—'The Islands' (a Song of New Zealand), 'Shakespeare's Kingdom,' 'The Blue Mountains' (A Song of Australia), 'Sailing Westward,' 'The Heart of Canada,' and 'Merchant Adventurers.' The words are by Alfred Noyes. These show the popular side of the composer somewhat below its best. In 'The Blue Mountains' it is a good way below the mark—in fact, had I not seen Sir Edward's name on its title-page I should have ascribed it to one of the feeblers among our 'best-sellers.' The rest of the batch have good singable tunes, with the familiar Elgarian hall-mark in some passage or other.

Landon Ronald's 'Pastels'—a set of five songs—and his 'Wander-thirst' are what we expect from his practised hand—nothing original, and nothing ineffective: clever balladry, in short.

NOVELLO

Three songs calling for notice are reprints—the tenor solo, 'The Song of the Sickle,' from Mackenzie's 'Dream of Jubal'; 'Softly sighing,' from 'Der Freischütz'; and 'Pour out thy heart,' from Molique's 'Abraham.' The last-named is for tenor, and is a flowing, grateful song, worthy of a place beside the best of Mendelssohn's oratorio airs of the same type—with which, indeed, its material and style have a good deal in common. The accompaniment lends itself easily to the organ, so the number should be a good addition to the not over-large stock of songs suitable for use at recitals.

Of 'The Year's at the Spring,' the latest and one of the best of the many settings is that of Ivor Atkins, which had its first performance at the Hereford Festival. The accompaniment, with its numerous trills—some in the inner parts—calls for a good pianist, and appears to have been conceived orchestrally. But it can be made very effective on the keyboard. The compass suits a mezzo-soprano.

PAXTON

Josef Holbrooke has made a queer choice of words in Ezra Pound's 'The Tea-Shop Girl' ('The girl in the tea-shop is not so beautiful as she was . . .

(Continued from page 912.)

'The Shropshire Lad' has been so drawn on by composers that it is surprising to find one of the poems now being set for the first time, apparently. It is that grim set of verses 'The Carpenter's Son' ('Here the hangman stops his cart'). Perhaps composers have felt that the lines do not call for musical setting, or even for recitation; they belong to the large body of poetry that is best read to oneself. However, C. W. Orr has ventured on a song setting, and, granted his point of view, he has made a striking thing of it. I mention the point of view because he has gone to work on lines the fitness of which may be questioned. One's first idea of a musical setting would be that it should reflect the terrible simplicity of the words. (Butterworth might have worked on these lines.) Mr. Orr, however, has gone 'all out' with a liberal use of dissonance and big chords. He has hit on a fine idea in the march-like theme, and works it well. His setting gives us a good deal of the pity and terror of the scene, but one feels that music can do nothing to fit the bitter whimsey of such lines as

Oh, at home had I but stayed
'Prenticed to my father's trade . . .
Then I might have built, perhaps,
Gallow-trees for other chaps,
Never dangled on my own.

A dramatic tenor with a big voice, backed up by a fine pianist, could make a striking and harrowing thing of this song. Less good are two other songs by Mr. Orr from the 'Shropshire Lad'—'Tis time, I think, by Wenlock Town' and 'Loveliest of trees.' The first has an angular melody overloaded with fat chords and consecutive ninths—wearying in any case, and quite out of the picture here. 'Loveliest of trees' is too sophisticated. Mr. Orr does better in dealing with a stanza from the Chinese by Arthur Waley—'Plucking the rushes,' which has a well-written and effective pianoforte part.

Poldowski has gone to William Blake for a couple of songs—not a good choice, judging by results. In 'My silks and fine array' the idiom is that of the Lutenist composers, and there is an air of affectation about it. Some awkward misprints have got through. A sharp is missing from the bass C in the first bar, and another in the alto C in the last bar of the first page; and surely the last note of the voice-part in bar 2 should be C, not A? It is C in the corresponding passage at the close, and there seems to be no reason for any difference. Moreover, the effect of the A is very harsh. 'Reeds of Innocence' is the rather affected title given to the familiar 'Piping down the valleys wild.' There are happy touches here, as well as some harshnesses that seem quite inappropriate. On the whole the setting has not the right simplicity. The composer is far more successful in two songs with French text—'La Passante' and Verlaine's 'J'ai peur d'un baiser.' The latter for some reason appears with an English title ('A poor young shepherd') but without an English translation. Perhaps this is an oversight.

Of outstanding excellence are 'Six Shakespeare Songs,' by Mario Castelnuovo-Tedesco, issued in two sets of three. Some time ago a former set of six were highly praised in these columns, and one need pay this second set no higher compliment than to say that it is as good as the first. The composer does all sorts of things that are vaguely called 'modern,' but he does them so naturally that they convince, not only on their own account but also in relation to the text. The songs call for a highish

voice, and it need hardly be said that only a first-rate pianist can do justice to the subtleties of the accompaniment. The songs are (Book 1) 'Sigh no more,' 'Seals of love' ('Take, O take, those lips away'), and 'O mistress mine'; the companion set being 'Orpheus with his lute,' 'Silvia' ('Who is Silvia?'), and 'For the rain it raineth every day' ('When that I was and a little tiny boy').

CURWEN

Among the songs recently issued by this firm, are some good examples by Armstrong Gibbs. He generally has something to offer in the way of a tune, and as a rule he does not overload his accompaniments. In most of the songs under notice he has gone for his text to the poet with whom he seems to have a special affinity—Walter de la Mare. I like best 'The Sleeping Beauty' and 'The Tiger-Lily'—the latter a poignant setting of lines by Dorothy Pleydell Bouverie, 'At night in black Gethsemane Our Lord was praying there.' In both these the unusual harmony used at times is in the picture, and so justifies itself. But in 'The Galliass,' what is the point of opening with a chord of D minor in the right hand against a chord of C minor in the left? And the use of the same ugly effect at the word 'sleep' later seems even less happy. There are beautiful touches in 'Lullaby,' as well as some effective rhythmic variety. 'The Little Salamander' calls for quick, light singing and playing; here again the freakish, picturesque harmony is in place. 'When I was young and twenty' (Housman) is perhaps too simple and rather too consciously in folk-song style, and the close seems to call for something more than the very plain cadence. 'Neglected Moon,' one of the best songs in Mr. Gibbs's 'Midsummer Madness,' has been issued separately.

Roy Agnew's 'Dirge' (Shelley's 'Rough wind that moanest loud') and 'Sorrow' (Tennyson), are depressing essays with more heavy, lumpish chords and uglinesses than are necessary, surely. I have seen pianoforte pieces by this composer that show a far better aptitude than these songs. A couple of songs by E. J. Moeran are notable for a skilful handling of original harmony. (The words are by Robert Bridges.) 'When June is come' has a folk-song-like tune with some delightful and unexpected modulations. 'Spring goeth all in white' shows a delicate touch. Is its wistful feeling quite in keeping with this exquisite little poem of spring? Be that as it may, there is real beauty in both songs.

A very striking bit of work is Gordon Bryan's 'Phantom.' The phantom is a ship, and the passing and disappearance of the uncanny vessel that goes steadily on despite the absence of wind and crew is tellingly depicted. Perhaps it would have been even better without the *ff* climax in the middle. The sense of mystery is to some extent lessened by this outburst. But it is a fine song, calling for a couple of good performers.

Percival Garratt has chosen some ugly words in 'Gettin' off':

O! I've never done no courtin' yet,
Though Oi be seventeen;
Our Lizzie's got a boy, you bet—
Oi think it's awful mean, &c.

However, a young feller 'eaves a plumstone at'er 'at, and 'its'er on the ear (arpeggios in contrary motion), so she titters and reckons she'll be walkin' out soon. There is little real humour and point in the words, and the music seems to be cleverness misapplied.

Herrick's 'Fair Daffodils' has been musicked so often that a new setting is a kind of challenge. George Oldroyd's effort is over-luxurious. Should not the simplicity of the text be expressed in the music? It is a pity this composer is developing a habit of overloading his scores, not only with notes and accidentals, but also with directions. His 'To a Snowflake' (Francis Thompson), for example, averages about six directions per bar, which is at least five too many. Performers might be credited with a little imagination! And it ought to be sufficient to state at the beginning, 'Freely.' Instead, we have 'With absolute freedom.' Is there such a thing?

Herrick is better served by Ralph Greaves in his setting of 'The Maypole is up'—a texture of the right lightness. But it needs courage in these days of small families (or no families) to sing the injunction with which the frank old poet ends.

Some additions to the 'Unaccompanied Songs' series have to be noted: Herbert Bedford's 'The Unlesioned Lover' (Herrick), 'A Corner in the Garden' (Malcolm Mackenzie), and 'If music be the food of love'; Eugene Bonner's 'Prayer to the Wind' (Ion Swinley); and a couple by Frederic Austin—'Wanderers' (de la Mare) and 'The Song of Soldiers' (de la Mare). Of these the two by Mr. Austin strike one as being most effective. The rest meander far too much. Mr. Bedford's tortured excursion with Shakespeare's lines, for example, must be seen to be believed. Mr. Bedford is responsible also for a version of Giulio Caccini's 'Deh, deh, dove son fuggiti,' to which he has provided an English text.

'Snatches and Catches' is the title of an album of unaccompanied songs by Harry Farjeon. The words are charming little poems from Eleanor Farjeon's 'Tunes of a Penny Piper.' Some of the settings go a good way toward converting one to the unaccompanied song idea, e.g., 'For Easter,' in which the tune and rhythm are so delightful that the thing seems complete. But when either rhythm or tonality become vague, as they do here and there in some of the other songs, the listener starts mentally supplying the pianoforte background that appears to have been forgotten. Only folk-song, or essays in that style, seem fitted for unaccompanied singing.

ELKIN

Granville Bantock's 'Songs of Childhood' are settings of poems by Graham Robertson. There are three (published separately): 'Babyland,' 'Lullabye,' and 'Dream Merchandise.' All are simple and singable, but with the streak of commonplace that unfortunately shows itself in so much of the composer's recent work.

Cyril Scott's 'The Garden of Memory' (Rosamund Marriott Watson) is a characteristic effort, and will please the Scottites just as much as it will irritate the rest of us, who are tired of everlasting ninths and other conventional features.

M. van Someren-Godfery's 'Snow' (Alfred Austin) suggests the monotony called for by the text, but the actual musical interest is slender. This is one of the numerous cases where the composer has to depict monotony without letting his medium become monotonous in the sense of being featureless. In 'The Ballad of Semmerwater' (a North-country legend by William Watson), Mr. Godfery seems to go to the other extreme in his efforts to be descriptive and dramatic. It would be too sweeping to say that he has failed, but a simpler scheme would probably

have been more convincing. This is partly due to some signs of lack of skill in handling his material.

Eric Fogg is tuneful and rather ordinary in a setting of Keats's 'The Dove,' and Dorothy Glass's 'Nocturne' belongs to the class that lies between the ballad and the so-called 'art-song,' leaning towards the former in some sentimental touches of melody and harmony, and to the latter in a few rather 'precious' touches such as the close, in which the key-chord C has the fashionable submediant tacked on.

George Oldroyd's 'Tresses' (Browning) has its moments, but like his songs mentioned above, it gives an impression of being a bit fussy and pretentious, bristling, as it does in places, with more or less unnecessary advice to the performers.

It is with pleasure that one comes across such a song as Michael Mulliner's 'To Daffodils'—yet one more setting of Herrick's familiar lines; it has the right simplicity and directness without commonplace or affectation. There are many happy touches—e.g., the occasional changes of rhythm—and the accompaniment (largely in three-part harmony) is delightful.

ENOCH

The songs composed by Sir Edward Elgar for the Pageant of Empire have been issued by this firm—'The Islands' (a Song of New Zealand), 'Shakespeare's Kingdom,' 'The Blue Mountains' (A Song of Australia), 'Sailing Westward,' 'The Heart of Canada,' and 'Merchant Adventurers.' The words are by Alfred Noyes. These show the popular side of the composer somewhat below its best. In 'The Blue Mountains' it is a good way below the mark—in fact, had I not seen Sir Edward's name on its title-page I should have ascribed it to one of the feeblest among our 'best-sellers.' The rest of the batch have good singable tunes, with the familiar Elgarian hall-mark in some passage or other.

Landon Ronald's 'Pastels'—a set of five songs—and his 'Wander-thirst' are what we expect from his practised hand—nothing original, and nothing ineffective: clever balladry, in short.

NOVELLO

Three songs calling for notice are reprints—the tenor solo, 'The Song of the Sickle,' from Mackenzie's 'Dream of Jubal'; 'Softly sighing,' from 'Der Freischütz'; and 'Pour out thy heart,' from Molique's 'Abraham.' The last-named is for tenor, and is a flowing, grateful song, worthy of a place beside the best of Mendelssohn's oratorio airs of the same type—with which, indeed, its material and style have a good deal in common. The accompaniment lends itself easily to the organ, so the number should be a good addition to the not over-large stock of songs suitable for use at recitals.

Of 'The Year's at the Spring,' the latest and one of the best of the many settings is that of Ivor Atkins, which had its first performance at the Hereford Festival. The accompaniment, with its numerous trills—some in the inner parts—calls for a good pianist, and appears to have been conceived orchestrally. But it can be made very effective on the keyboard. The compass suits a mezzo-soprano.

PAXTON

Josef Holbrooke has made a queer choice of words in Ezra Pound's 'The Tea-Shop Girl' ('The girl in the tea-shop is not so beautiful as she was . . .

She does not get upstairs so eagerly. Yes, she also will turn middle-aged,' &c.). There is a part for clarinet obbligato.

John Foulds has written music for use with a recitation of Poe's 'The Tell-Tale Heart.' It is appropriately significant and lurid in colour, and should be highly effective, especially in the orchestral version. W. H. Griffiths's 'Daily Studies in Singing' consist of thirty-six exercises in three series—elementary, intermediate, and advanced. From the first emphasis is laid on the use of all the vowel sounds instead of limiting the student to *Ah*, and the exercises are interspersed with good, practical advice. The collection is not large, but, as Mr. Griffiths says, a great mass of exercises is not necessary; a few used with care and thought will produce better results than volumes merely run through.

W. MAURICE SENART

Reginald C. Robbins appears to have composed about forty songs, four of which have been received for review—'Ode to Duty,' 'Evening,' 'The Great Misgiving,' and stanzas from the 'Ode in May,' the words of the first being from Wordsworth, and the remainder from Sir William Watson. Mr. Robbins makes no concessions to singer or player. The voice-parts are angular, with wide-striding intervals and a big compass; there is little melodic appeal, and the rhythm is often stiff; the accompaniments are crudely laid out, and lack design. The faults quite outweigh the occasional striking points. One is sorry to have to be so damping in regard to work so clearly that of an earnest composer aiming high.

H. G.

WAGNER AND RICHTER

BY A. KALISCH

The long-expected letters written by Wagner to Richter have now been published by Paul Szolnay, of Berlin and Vienna, with a preface by Ludwig Karpath, who was an old friend of Dr. Richter and his family.

They are a hundred in number, and date from April 26, 1868, to January 28, 1883—a little more than a fortnight before Wagner's death.

The correspondence is supremely interesting, not because it contains anything that is wildly sensational or will change our views on any of the important things which made musical history during those fifteen years, but because it throws a light on the personality of Wagner. As the Editor says, it is a human document of the rarest quality. We are allowed to hear Wagner talking quite openly and frankly, from heart to heart, in every kind of mood. It used to be said that the relationship between the two men was something like that between Wotan and Brunnhilde, to whom he communicated his 'inmost knowledge.' One can understand when one reads the books, the charm that Wagner exercised on all with whom he came into contact, far better than from his full-dress prose works in which he addressed the world and posterity. One thing that makes for enjoyment is that the sentences are mostly short, and the style is lucid, sometimes colloquial. The letters show, too, what a high-souled man Richter was, how noble his ideals, and how unswerving his devotion to his master.

We can trace step by step how the relations between the two gradually grew more intimate. The gradual change in the forms of address is interesting.

The first event of importance that is discovered is the resignation of Richter from his post at Munich, in 1869, rather than conduct an imperfectly prepared performance of 'Rheingold.' It was an act of self-sacrifice such as can be expected from few young men at the outset of a career. Wagner's letters on the subject give the lie to the idea that he accepted all kinds of sacrifices as a matter of course, and never thought of gratitude. His solicitude for Richter's future at that time was more than fatherly, and his acts showed that he meant what he said. In one letter he writes, 'When I am Pope you shall be an Archbishop' (note that he did not say, 'If ever I am Pope').

There are a good many interesting things about the idea of costumes for the 'Ring.' It is curious to note that he wished Wotan to wear his Wanderer's hat in 'Rheingold.' He changed his mind, however, for at the first Bayreuth performance (a note of Herr Karpath tells us) it was not worn. He insists that the costumes must be Germanic and not classical, and is particularly anxious that Fafner and Fasolt should not look like 'the wild men in a Prussian escutcheon.' Seemingly, however, it is impossible to prevent it.

It is good to know that he was very anxious that at Bayreuth the physique of every artist should be ideally suited to the character he or she represented. Not everybody will agree with the Editor when he says that at Bayreuth this ideal has always been realised.

In a letter dated August 13, 1869, there is a passage which, in view of all that Wagner has said and written elsewhere, is frankly surprising. Writing of 'Rheingold,' he says:

In the whole performance I can only have *one* thing in my mind, the score must be performed correctly, well, and with spirit. Scenery, dramatic talent—all that I waive; but the music must be flawless, for then the chief thing is safe. I should have been best pleased if the whole performance had taken place without scenery and costumes.

Those who want to see how Wagner could scold will not be disappointed. His choicest invective—and it can be very choice—is reserved for the 'abject' (niederträchtig) Germans, and there is a delightful passage in which he says that the usual way of choosing an 'Intendant' seems to be to look for the biggest ass in the country. Wagner's own word is 'stupidest,' but that German word means a good deal more than our comparatively mild 'stupid.'

There is a passage on a widely different subject which gives much food for reflection. After saying that the greatest singers can speak their words beautifully without being conscious of any special method, he goes on:

It is just this fact that has filled me with such apprehension in all the attempts I have known to treat these matters in accordance with a definite method. Why have all these teachers whose theories sound so seductive and so true never, never been able to point to a success? Because they believe that their method does everything, and especially that it must take a pupil who has no talent just as far as those who have talent. What is the consequence? The man who has talent runs away from the teacher and laughs at him. With luck the man without talent really learns this speech, but, it does not sound, it is not speech. At best parrot's speech. . . . It is the lesser or greater degree of soundness in the methods that is responsible for so many pronounced failures, but the great rarity of true talent.

This was written in 1870, at a time when Richter was assisting his mother, who was a teacher of singing. He says further that it is no good flattering oneself that one can teach what only nature can give, and instances the case of his housemaid, who, he feels, would have been a real singer could she have had any training.

There are more than a few allusions to the press campaigns against Wagner, which seem to have been conducted in a peculiarly mean way. A favourite device was to circulate stories to the effect that Richter had abandoned the intention of conducting 'The Ring,' because he found it impossible; because the more he studied it the less he liked it; because he found Wagner too exacting, and so forth. All these stories, it is hardly necessary to say, were pure inventions.

In conclusion, there is one sentence which it will delight Mr. Chesterton (and hundreds of lesser men) to read. Wagner was always running out of beer, and asking Richter to get it for him. In one place he ends a passionate appeal with the words, 'Get me the beer, or my inspiration will run dry.'

The Musician's Bookshelf

'A Dictionary of Modern Music and Musicians.'

[Dent, 35s.]

A book of this kind has been needed for a long time, and during the past few years, with their almost feverish activity in some departments of music, the need has become urgent. A powerful editorial committee is responsible for the work—Sir Hugh Allen, Prof. Granville Bantock, Mr. Edward J. Dent, and Sir Henry Wood, with Dr. Eaglefield Hull as general editor. The foreign side of such a dictionary, always important, is even more so to-day, when the lines of intercommunication between the British and Continental musical worlds, broken by the war, have not yet been fully repaired. Not only is there a lot of lee-way to make up in the matter of information; the war threw into prominence several nationalities hitherto little-known, and some of these—above all, perhaps, the group that make up Czecho-Slovakia—show great activity in all departments of music. The highest praise must go to the Dictionary for the comprehensive way in which it has met the situation. Some thirty sub-committees and sub-editors were organized, and the ground surveyed so thoroughly that the expression 'from China to Peru' at once comes to mind. And it is nearly the literal truth; for 'China' say 'Japan,' and you have it. The contributors number over a hundred. (About the same number were concerned in the 1910 'Grove'.)

Comprehensiveness is a virtue in a book of reference, so it would be captious to complain of the inclusion of a few dozen composers whose significance is of the slightest. It is to be assumed that there are folk curious as to the birth-date of the composer of, say, 'A little grey home in the west,' so he finds a place here. Still, if he, why not scores more of writers of songs no better and no worse? The problem of whom to omit must have exercised the committee no less than the kindred one of inclusion. The backward line has been drawn at about 1880—a good choice on the whole. This brings in the fag-end of the activities of such men as Stainer, Barnby, Steggall, and others of a school now under a cloud. Whatever views one may hold as to the compositions

of these men, there can be no denying the importance of their work in educational and other directions. It would not be difficult to give a list of less useful men of that period whose names are included. Among living musicians whose claims have been overlooked are John E. West and Walter Hedgcock. Seeing that the net has been cast so wide as to include composers of indifferent songs, one is surprised to find it missing such excellent all-round musicians as these.

Ought a dictionary of living composers to concern itself much with criticism? There is a lot to be said for both 'Yes' and 'No.' Nevertheless, many readers will feel that this volume contains too much adulation and too many sweeping statements—e.g., 'The most trusted musician in Britain'; 'has the largest following of all the English music critics'; 'the perfection of her playing of works of the old masters has never been equalled'; 'the most popular contralto in Britain of the present day,' &c. These are pronouncements of a type that should have no place in any book of reference, for the good reason that they state as a fact what is merely enthusiastic supposition—the kind of thing that will pass in conversation but not in print.

The article on choral societies is curiously proportioned. If the amount of space given to the various countries is to be taken as a guide, England shows far less activity in this way than Spain, Czecho-Slovakia, Canada, France, and the United States—indeed, the last-named country has about three times as much as any of the others. Yet if we are to believe the American musical papers, choralism is one of the weak spots in that country's music. Among the London choirs we miss those of the two Palaces, Alexandra and Crystal, both of which have done steady, good work for many years past. An article of the kind should either deal with the various nations' choralism in a general way, or should give a really inclusive list with, as far as possible, the names of secretaries. The latter would be a very valuable feature for purposes of reference.

It is in some ways a pity that the article on 'The Gramophone in Musical Culture' was entrusted to an enthusiastic amateur rather than to one of the large number of prominent musicians who make regular use of the instrument in their work. Mr. Compton Mackenzie, who writes the article, makes some curious statements, leading off with an analogy that will not bear looking into: 'The gramophone in musical culture will contribute as much to musical education as the printing press has contributed to the spread of knowledge.' He says, too, that 'the average man . . . begins by disliking the sound of an orchestra.' If this be so, the crowds who listen contentedly to the orchestras at restaurants and cinemas must be made up of exceptional people. Surely the reverse is the case. The average man takes to the orchestra at once because of its immense variety in colour and power, whereas he is coy in regard to the string quartet, where the contrasts are too subtle for his ear. And unless the music played on it be frankly of the type that appeals to him at once he is not keen about such a (to him) monochrome affair as the pianoforte. Mr. Mackenzie suggests that he may be lured into liking the orchestra and great music by the bait of 'such melodies as the *Andante* from the C minor Symphony of Beethoven,' arranged for cornet solo. This is not a good choice, for the *Andante* is not a melody of the type that would capture the uninitiated—

in fact, it has only slender claims to be regarded as a first-rate tune. Mr. Mackenzie considers that the gramophone is very successful in reproducing brass. I doubt if many gramophonists will agree with him. I have never yet heard any brass tone that did not come out shorn of most of its nobility, the trumpets especially; they almost always sound as if muted—of all orchestral tones the poorest, and useless, save for special effects. It was rash and hardly fair of the writer to name specimen records as showing the gramophone at its best. Such pronouncements are not only matters of taste and opinion, but also depend a good deal on the type of gramophone and needle used. And to wind up by saying that 'the best surface on records is the Columbia's' is misleading, and may in the course of a few months be contrary to fact. How does Mr. Mackenzie know that long before a new edition of this Dictionary appears, one of the companies will not produce a surface far better even than the Columbia's?—which, let me hasten to admit, is very good indeed. Moreover, mere surface excellence must not be over-rated. I have heard records so good that a somewhat noisy surface mattered little; on the other hand, more than one Columbia orchestral record, despite that excellent surface, is poor in clearness and colour. Records have to be judged as a whole.

Dr. Eaglefield Hull's article on Josef Holbrooke contains a comment that had been better omitted: 'He is a writer of great vigour, and regularly and fearlessly engages in exposing the futility of newspaper criticism as at present practised.' One would have thought that if there is a department in Mr. Holbrooke's activities on which it would be kind to remain silent it is just this 'regular and fearless' war on the critics, who, instead of being chastened, are disgracefully amused. Mr. Holbrooke is 'a writer of great vigour' only in the sense that an abusive cabby is an orator of great vigour. Dr. Hull's implication that newspaper criticism as at present practised is futile comes oddly from one who himself does a good bit in that line; and it runs counter to his own warmly appreciative articles on Newman, Colles, Evans, and other critics.

Among the many articles of value and interest must be mentioned specially that of Sir Henry Wood, on 'Orchestral Colour and Values.' A small syndicate is responsible for an interesting survey of the present harmonic position; this is copiously illustrated. But why does the syndicate quote as an example of polytonality such a puerility as this from Stravinsky's 'Les Cinq Doigts'?



where we are told the polytonal effect is obtained 'through empirical means in counterpoint.' If such high-sounding means, employed even by a Stravinsky, can give us nothing better than such infantile results as this, the future of polytonality is not very bright.

Readers of the *Musical Times* will not need to be told of the zest and conviction with which Mr. Edwin Evans has fulfilled his task of writing on Bax, Goossens, and others of the young British school. Model articles in their sanity and style are those

of Mr. Calvoceossi on Liszt and Mr. Herbert Howells on Stanford. (It is a pity Mr. Howells does so little in musical literature.) One assumes that Mr. Edward German was given the task of writing the Sullivan article on the strength of his being regarded as the musical successor of that composer. But the qualification does not prevent the article from being a rather feebly-written panegyric couched in terms that would be lavish applied to far greater composers than Sullivan.

It is good to learn from the General Editor's Preface that the publishers have undertaken to keep the type standing so that the Dictionary may be brought up to date in successive editions. It should take a place that can never be filled by a work on the scale of 'Grove,' which has to deal with the past to such an extent that its bulk and comprehensiveness make frequent editions impossible. A one-volume work such as this, limiting itself in date, and concentrating on contemporary subjects, will be of immense value. It has made an excellent start, most of the defects being of a type that are inevitable in a new venture. With a little pruning away here and there, and a touching-up of the literary side of some of the articles written by authorities who are musicians first and writers a very long way afterwards, the work will develop into one of the most valuable in the musician's library. It should be added that the book is slightly larger than a volume of 'Grove'; it contains 544 pages; the arrangement of its matter seems to be all that can be desired; and print, paper, and binding are first-rate. H. G.

'Chats on Big and Little Fiddles.' By Madame Olga Racster.

[T. Werner Laurie, Ltd.]

This new edition, largely rewritten and revised, ought to appeal to a fairly large public. The age has a decided weakness for 'chats'; it likes knowledge in well-coated, well-sugared pills; small doses to be taken at any odd, convenient moment. That is no doubt the reason why most dailies have their office window through which some Londoner—or, more likely, Scotsman—surveys the world in the manner of Ancient Pistol: 'The world is mine oyster which I with my pen will open.' These gentlemen have a wide choice—the statesman and his errors, the politician and his vanities; the theatrical agent who will give so much in exchange for so little; the agitator, the striker, the tax collector; the capitalist, the scientist, the artist, the charlatan; they all come at some time or other within their field of observation. The writer on violins turns, of necessity, to a much more limited public. It is not only that love of instruments is the exception while dislike of taxation is general; the fact is that even of those who do care for violins there are many who would regard a joke or a story about their beloved instruments as something little short of heresy. I cannot imagine Tarisio enjoying a joke about his travels in search of old fiddles. I am sure my friend, the late S. T., who fondled fiddles like babies, would have rebuked my flippancy if I had seen anything funny about an ill-treated Stradivari. The race of fiddle-makers, so far as my experience goes, is like the race of fishermen, 'their heart fit for contemplation.' But this second edition is evident proof that a public exists which can relish a good story—even about fiddles.

Some of the episodes told by Madame Racster are now family jokes. We have all heard the tale of George III., the amateur 'cellist, who asked Handel for a criticism of his playing. 'Played like a Brince, your Royal Highness,' answered the courtly composer. Less known is the story of the two rogues who cheated a pawnbroker of a considerable sum of money. The first pawned the fiddle; the second offered to buy it for a fantastic sum while it was not for sale, but so belauded the instrument that when the time came the pawnbroker bought it himself, and discovered soon after that the fiddle was worthless. The rogues of course had disappeared. This is a good tale, and points a very extraordinary moral. Apparently pawnbrokers themselves are apt to be led astray by the extraordinary fascination of a 'find' amongst fiddles. The only connoisseur who actually did find a Stradivari in Tottenham Court Road for a few shillings is Sherlock Holmes, but I very much doubt whether anyone else not endowed with that horrible habit of crawling about the floor on all fours could possibly equal such an achievement. Imitation Stradivari, on the other hand, are not rare. And Madame Racster tells of the pseudo Stradivari owned by the Duke of Cambridge, and later by a Manchester merchant on whose death it was sold for £370. The inexplicable thing to me in this is how a maker whose work commanded such respect came to hide his light under the more brilliant light of another. But perhaps the labels were changed by an astute broker. Not long ago I was visited by a gentleman with a fiddle labelled Stradivari, and anxious to know the current prices for such wares. He was not a little shocked when I told him that to the best of my ability the value of his violin could only be determined by an examination of the current prices for firewood.

Thus with the help of anecdotes—historic, *ben trovati*, good, and indifferent—the author takes us very pleasantly through the pages of her volume, even though the general arrangement is far from ideal. Surely it was not necessary to touch upon the fog of London and the French Revolution before introducing us to Mr. Handel in the South Kensington Museum, and it is a little fatiguing after seeing an instrument safe in the hands of Herr Hugo Becker or Mr. W. E. Whitehouse to track another to its birthplace at Grancino's workshop at Milan. The love and knowledge of the subject which Madame Racster displays in these pages could be very usefully employed in an exhaustive life of Tarisio, which has yet to be written. The many anecdotes about him in the works of Madame Racster and others can only whet our appetite for a more complete study of this first collector of genius who thought nothing of a journey across half Europe if at the end there was the back or belly of a Stradivari.

B. V.

'Outlines of Musical Form, with Analyses from well-known Works.' By Albert Ham.

[Novello, 5s.]

Dr. Ham adopts the catechism form—a good plan for a subject of this kind. He seems to be asking himself: 'What are the likeliest questions to be put (a) by examiners, (b) by keen, intelligent students?' Having decided, he asks the questions, and provides clear, exhaustive answers. This method covers the ground more thoroughly than would be possible in

an ordinary treatise of the same size. One might well write a book on any subject—above all, on one so wide in range as musical form, with its excursions into the fields of rhythm and harmony—and yet contrive to miss a good many points of the examination type, partly because some would be too obvious, and others too loosely connected. In this primer of just over a hundred pages little seems to have been missed. The twenty-three chapters deal fully with all the various forms, from symphony to modern dances, with sections also on imitation, canon, fugue, various types of vocal music, key-relationship, cadences, barring, modulation, &c. As an example of Dr. Ham's practical method, see how, for illustrations of poetic feet, he chooses words that the student will easily remember, thus:

A trochee has an accented syllable followed by an unaccented one — — as Elgar.

An Amphibrach has two unaccented syllables with an accented syllable between them — — as Pinsuti.

And so forth, calling in the aid of 'Lemare,' 'Harmony,' and 'Violin' for other definitions.

No book of the kind can be expected to be free from slips in its first edition, so it may be helpful to point out the few that have come to light. In the specimens of cadences two are given as 'Pathetic,' the first of which is this, from the 'Funeral March' in Beethoven's Op. 26:



This is not a 'pathetic' cadence, the sixth not being a Neapolitan. (On p. 13 it is explained that this form of sixth is an essential ingredient.) A quotation on p. 16 is described as being from Bach's Organ Passacaglia, whereas it is from the Fugue following that work—a small point, but not unimportant to the non-organ-playing student who sets out to examine the context of the quotation. On p. 25 the word 'cadenza' is used in the sense of cadence; the Italian form of the word is now so generally confined to the *cadenza* in concertos, &c., that it seems a pity to confuse the student by using it when the cadential sense is intended. In speaking of sonata form we are told that Brahms is, perhaps, the only modern composer who has maintained the high standard set by Beethoven, and it is implied that nobody else has made any advance on the structural side. This is surely an extreme view. Thus, Dr. Ham, as an organist, is no doubt well aware that of Rheinberger's twenty Sonatas all but a few of the early ones are structurally up to the Beethoven average; moreover, in some cases Rheinberger has made a real contribution to the structure by his combination of fugue and sonata forms. In speaking of the scherzo, its descent from the minuet is noted. It might be worth while telling the student that Bach includes one in his A minor Partita. In a foot-note on p. 78 it is said that concertos are sometimes written for more than one solo instrument, and reference is made to examples by Beethoven, Brahms, &c., and to the fact that Mozart wrote one for two pianofortes. The student would be interested to hear that Bach

went several better by writing three concertos for two clavier, two for three clavier, and one for four clavier and orchestra, besides others for more than one solo instrument.

The value of a text-book of this kind depends largely on its containing plenty of well-chosen music-type illustrations. Here there are well over a hundred, some of them lengthy. The complete Beethoven sonata movements analysed include the *Allegro* of the E major, Op. 14, No. 1, the *Presto* of the D major, Op. 10, No. 3, and the *Finale* of the 'Pathétique.' There is a copious index. In all respects this is an admirable little work, with no waste, no hiatus of a serious nature, handy in size, and with a practical scheme well carried through.

H. G.

'Greek Themes in Modern Musical Settings.' By Albert Stanley.

[The Macmillan Co., 4s.]

Volume 15 of the magnificent Humanistic Series, produced by the University of Michigan, is devoted to Greek themes in modern music, by Albert Stanley. It contains the music written for the Michigan University performances of Greek, Latin, and pseudo-Greek plays, with a full explanation of the composer's aims and intentions. There is also a chapter on the dances and movements of the chorus, by Herbert Kenyon, and another on the necessary costumes for such plays, by Orma Butler.

The production of a Greek play always reopens the question as to whether we ought to attempt to reproduce the modes and simplicity of ancient Greek music, or whether we should use the resources of to-day. In theory Mr. Stanley advocates the former, but in practice he fortunately disagrees with his own opinion—rightly, for it is impossible for us of the present day to ignore the experience of a thousand years. Our ears, trained to appreciate the emotional power of harmony, will never thrill to the sound of a single flute, as doubtless the Greeks did in the year 400 B.C. To what extent the setting of a Greek play should draw upon all the resources of modern harmony is another question. It is certainly a shock to find the composer, who advocates and uses the modal method with great charm in 'Sapho,' descend to the use of nerveless ninths in 'Alcestis.'

In his accompaniments Mr. Stanley has been unfortunately more faithful to the classic tradition than in his choral writing. He has limited his orchestra to two flutes, two clarinets, and two harps, which instruments are supposed to be the nearest approach to the ancient orchestra. This is surely a mistake. If once you have allowed your chorus to break into modern choral effects, the accompaniments of these six instruments will sound miserably thin and inadequate. And, as the composer says that these settings were intended to meet the conditions obtaining in the majority of Colleges and Universities, surely a setting for string orchestra would be far more suitable than one for two harps, which I very much doubt could be found in any University town on this side of the Atlantic, except London. Strings would be far more binding and expressive than harps, and, moreover, would represent the modern man's idea of music, because strings are to the modern man what the lyre was to the Greek.

The chapters devoted to the dances and dresses are wholly admirable, the diagrams helpful, and the photographs beautiful. In fact, the experiences of these University players must be of interest to all who are responsible for such productions. But why should this edition retain Greek words written in English characters, such as 'akone'? Where all is English, why should this one word be left untranslated? And why should the music be so full of mistakes? Moreover, though it must needs be that misprints should come, 'Harps tacet' is indeed a sorry blunder in the work of scholars upon a classical subject.

A. B.-S.

'Music for Children.' By M. Storr.

[Sidgwick & Jackson, 6s.]

This book raises anew the big question of the teaching of music in elementary schools. Its clear and enlightening ideas will help very many teachers who are not specialists in music; but the problem of how those teachers are to get the training that will enable them to apply the book's ideas is still far from a satisfying solution. The author is perfectly aware of the difficulties inherent in the present system. Musicians are divided between the inclination to place the greater part of school music work in the hands of visiting specialists (the specialist on the staff is an alternative that the authorities in these schools have not yet taken up), and the desire to keep all the child's early guidance in the control of one set of teachers, whose influence can continually be brought to bear on his work as a whole.

The importance of the correlation of music with other subjects cannot be overestimated. The old days of water-tight compartments—of mutually exclusive history and geography, of Euclid divorced from any practical application in geometry—are over, or, at least, the dividing lines are becoming obliterated. Music has lagged behind almost all other graces of knowledge. Its peculiar estimation as a 'fancy' subject was a drawback to its taking its place—a reasonable, not an exaggerated place—in the curriculum.

In working out any system of teaching music in schools, therefore, we ought to keep a good sense of proportion, and to try to find out what it is possible to teach, and how far the general teacher is now able, or may by training be made able, to apply our system. From that consideration we urgently need now to press on to find out how the teacher who is not a specialist can be trained to do that which is possible and desirable to do in the most efficient musicianly way—and there, of course, we must begin by remembering that not all teachers have the musician's spirit. There are still many people, excellently educated according to the older views, intelligent, and able to assimilate many kinds of specialised knowledge, who are not and never will be capable teachers of any but the most mechanical of musical work. You cannot make musicians by any amount of training; and the training in music, in many of the elementary teachers' colleges, is by no means sufficient.

Miss Storr's book aims at making the best of the present situation. She gives the results of her experience in teaching school-children to listen, and leaves her ideas with the reader to be compared with those that develop from his own experience, and to be widened and adapted as his knowledge grows or his circumstances demand. Hers are the

conclusions—by no means final—of an enthusiast in whom good sense and industry are joined to an appreciation of the present limits of knowledge. Her book, she modestly says, is intended 'to act as a spur to those who are qualified to lead, by showing exactly what help the non-professional needs.' It should enlist, then, the sympathy of all musicians.

The preparatory work recommended by Miss Storr includes free movement to rhythmic music, and teaching (by imitation) plenty of nursery rhymes and simple tunes. In further development she builds on some of the Dalcroze principles, paying tribute also to the clear-sighted and broadening labours of Mr. Stewart Macpherson.

In separate chapters the author outlines what she believes may be done in rhythmic, melodic, and harmonic training in this second stage. It may seem to some that here she insists rather too keenly on the analytical side of appreciation. This sort of thing is only dangerous in the hands of teachers who, as anxious hewers of trees, are either too dull-spirited or too devotedly technical to realise the beauty of the woods in which they work, and the vital need of sending their pupils away filled with a sense of delight in the freedom, balance, and power of great art. Again, much depends upon the quickness and intensity of the teacher's response to beauty.

In an experimental book such as this, we must not grumble if there are not elaborately detailed plans of work, schemed out minutely for each lesson, showing precisely how the parts of the subject are to be related and how presented. Miss Storr's syllabus covers merely three pages. It is, indeed, simply intended as a suggestion.

There are many careful analyses of pieces, from the simple to the complex. Mr. A. E. F. Dickinson has analysed some Beethoven Sonatas and Bach Fugues. Many musicians will feel that they would like to discuss with him a few of his conclusions, which are debatable, but they will all appreciate his care in detail.

Finally, a great value in the book is its lists of music and gramophone records that experience has taught are interesting to children. Dr. R. T. White has supplied the gramophone list. Names of publishers (and prices) are very sensibly added.

This is one of the many volumes we shall need before we come to any foundation of assured knowledge as to what it is possible for elementary school-teachers to do in dealing with music. It is to be praised as a wise and practical presentation of a musician-minded teacher's faith. A.

Gramophone Notes

By 'DISCUS'

COLUMBIA

I took up the records of Mozart's E flat Symphony (three 12-in. d.s.) with pleasurable anticipations that were not fully realised. The players are the London Symphony Orchestra, conducted by Weingartner, and the combination is one from which we expect much. But there is a lack of clearness about some of the record, and a good deal of it is actually dull. Some of the latter effect comes, I think, from the *Allegro* of the first movement being started at too slow a pace. Weingartner quickens up later, but again drags a bit when the opening subject reappears. Listening, score in hand, I got an impression that

the lack of clearness is due partly to the drum being over-loud, and so blurring the middle of the texture; the chief cause, however, seems to be the poorness of the bass strings, whose figuration and scale-passages generally are muzzy. At one or two points the bass is practically inaudible. But we expect more than mere clarity in the playing of a Mozart Symphony, and it must be confessed that of the charm and life of the work we get little. The orchestral tone-colour does not come out well, and as a result we miss a lot of the delightful little contrasts between the strings and wood-wind. The slow movement comes off best in this respect, and the *Finale* is the most successful in the matter of spirit. There are no 'cuts.' Let us hope for more Mozart and Haydn records, at the same time praying that steps be taken to ensure a reproduction of tone-colour as good as that usually forthcoming in records of more modern orchestral works. I don't know what force is employed in recording these lightly scored works of the older classical school, but generally one has an impression that it is too big. Bearing in mind the clearness and telling tone in chamber music records, one feels that such a work as this Mozart Symphony would come off best with a couple of players to each of the string parts, except the violoncello, which might have three. Anyway, we want a better-defined bass, and a clearer, more solo-like effect in the passage-work generally.

It is tantalizing to find the qualities the Symphony record lacked present in some orchestral records of comparatively little importance. Here is a Suite by Arthur Wood, 'My Native Heath,' played by the Court Symphony Orchestra, conducted by the composer (two 10-in. d.s.). Now, Mr. Wood is not a Weingartner, and the Court Symphony Orchestra would probably be the last to claim that it is on a level with the L.S.O. Yet the fact remains that we get a far better reproduction of the various tone-colours, and on the whole more clearness.

Mr. Wood's music is slight and unoriginal, but (or 'and,' whichever you prefer) it makes pleasant hearing. The Suite consists of four short movements—'Barwick Green,' 'Bolton Abbey,' 'Knaresborough Status, or Hiring Fair,' and 'Ilkley Tarn, a Dance of the Sprites.' So we see that Mr. Wood's native heath is the county that has just carried off the championship once more.

The remaining orchestral record is of Herman Finck and his band playing Mr. Finck's 'Looking Backwards' ('Memories of Melodies we loved')—a string of tunes, or bits of tunes, that ran round the town when the middle-aged man of to-day was a bit of a lad. I suppose it is useless to expect Mr. Finck and other arrangers of such fantasias to see how much more satisfactory an effect could be got by using fewer themes and giving them a hint of development. A long series of snippets is irritating in its scrappiness. Quilter's 'Children's Overture' is an example of the kind of thing needed—just enough development to make the medley hang together. Incidentally, this Finck Fantasia shows that the melodies we used to love were in the main sentimental.

A 12-in. d.s. of the Léner Quartet playing the *Adagio* from Schumann's A major and the *Scherzo* from Mendelssohn's E minor is good, but not in the first flight of Léner achievements. A better all-round result is got by three mere Englishmen—Arthur Catterall, W. H. Squire, and William Murdoch—in the *Scherzo* and *Trio* from Schubert's Trio in B flat and the *Scherzo* from Arensky's Trio in D minor.

These are quite first-rate. The pianoforte tone is especially good—practically no jarring note is heard. I wish records of pianoforte solos would give such good results. But they never do. You may hear a pianist playing in an ensemble work and producing (as in this Trio) excellent tone; and yet the same player, in solo work, will give a jangling record. Why? The answer is obvious, yet there is little improvement on the pianoforte records of five years ago, despite the rosy descriptions in companies' bulletins and advertisements. A 10-in. d.-s. of Pouishnov gives us the problem in a nutshell. On one side we have him playing his own 'Petite Valse' and 'Musical Box' (two pleasant-sounding little pieces of slender significance), and on the other a Humoresque of Rachmaninov. In the former the music is quiet and the tone is good; in the latter there is a good deal of loud playing, and in practically all of it the tone is bad. It ought not to be beyond the power of this scientific age to devise a pianoforte for recording purposes—one that may be smitten and yet not jangle and blast. It would probably sound vilely in the recording-room, but that would not matter if it sounded well in the drawing-room.

Strockoff is recorded (12-in. d.-s.) playing the overworked 'Hymn to the Sun,' from 'Coq d'Or,' and a Dvorák-Kreisler Slavonic Dance. Both are excellent reproductions, but the playing of the Dance seems to be far too slow.

Only three vocal records call for notice. The best is a 12-in. d.-s. of Norman Allin singing Moussorgsky's 'The Seminarist' and Strauss's 'The Solitary One.' Both songs being unfamiliar, it is unfortunate that the words come through only fitfully. One can gather the drift of the songs, however. Both show the singer's magnificent voice to great advantage—the long-held, low notes in the Strauss song are a feature. 'The Seminarist' is a very striking bit of interpretation.

The Holme Valley Male-Voice Choir is a fine body of singers, but it is not heard to advantage in a record (10-in. d.-s.) of Vaughan Williams's arrangement of 'Down among the dead men,' and Adams's terribly threadbare 'Comrades in Arms.' There is a lack of grip and incisiveness, partly due (it seems) to rather poor management of the words.

Dame Clara Butt is recorded singing two indifferent songs—Squire's 'Just a ray of sunshine,' and Ivor Novello's 'A Page's Road Song.' In the latter the singer modifies her great voice to suggest the page, but unfortunately the result gives an impression that the youth has been drawn from a church choir trained on the most colourless lines. One almost expects to hear him switch on to Manktelow in F.

H.M.V.

This month's output includes three important instrumental works. First, there is a Brahms Symphony—No. 2, in D, played by the Albert Hall Orchestra, under Sir Landon Ronald (four 12-in. d.-s.). Brahms does not appear to be very well represented on the gramophone, apart from two or three of the 'Hungarian Dances'—which of course can be heard easily at all sorts of places from supercinemas and restaurants to Queen's Hall. Only the first Symphony is frequently played, so we may well be grateful to the Company for giving us the genial and attractive No. 2. This said, it has to be added that the record is not quite a success throughout. The opening movement and the *Adagio* on the whole sound confused and heavy; the third movement

(*Allegretto* and *Presto*) is capital, especially the quick *staccato* section; and the *Finale* is good in general, with some passages quite first-rate. The reason for this somewhat streaky result is to be found, I think, in the scoring. One need only put on a succession of orchestral records of various kinds to be convinced that, almost without exception, the more modern composers come off best. For example, I know nothing better, so far as clarity and reproduction of tone-colour are concerned, than the H.M.V. records of 'Petrouchka' and the *Vivace* of the 'Pathetic' Symphony. On the other hand, most of Beethoven's orchestral music sounds dull. Even in the concert-room Brahms's scoring is apt to dissatisfy by its consistent thickness and greyness. Listening to this record, it seems evident that the classical convention of frequently doubling the flute, oboe, or clarinet in the octave below by the bassoon, and of duplicating parts in other ways, is against good recording unless the passages lie rather high and/or are unaccompanied. I believe that the scoring of practically all orchestral music is already modified slightly in the recording-room; if so, there is room for yet more courage. We want the music passed on to the best advantage, and as a rule it will be found that the clearer the record, the nearer the effect is to that intended by the composer. The case is analogous to that of the pianoforte: if the tone comes out badly on the gramophone, it is no matter to us how good it is in the recording-room. If, in order to give the gramophonist good pianoforte tone, it is necessary to use for recording purposes an instrument with dull and woolly tone, very well. The recorder's feelings are as nothing compared with those of his thousands of hearers. However, back to the Brahms: a very enjoyable set of records, especially if you have the score in your head or hand, so as to be able to make good any occasional shortcomings. Readers who wish for the pick of the bunch should get No. D 873, on one side of which appears the delightful *Allegretto* and *Presto*, and D 874, which gives the *Finale*.

The second important item is Schumann's 'Carnaval' in full, played by Cortôt. There are three 12-in. d.-s., and for the guidance of readers who want any special items, I mention that record 701 comprises Nos. 1-7; 707, Nos. 9-17; and 708, Nos. 18-21. Cortôt's playing is as delightful as we expect it to be, and nothing more need be added in the way of eulogy. The tone, however, comes out somewhat harshly at times. I note that in the article on the gramophone in the new 'Dictionary of Modern Music and Musicians' (Dent), Mr. Compton Mackenzie speaks with enthusiasm concerning recent improvements in the production of piano tone. I think he is unduly kind to the companies.

I have Cortôt records made four or five years ago that are better toned than the majority that have since come my way. However, we must turn a deaf ear to the uncomfortable noises, and rejoice in the recording of such playing and music as this. To students embarking on the pleasurable task of getting up the 'Carnaval,' these records will be a boon.

Thirdly, here is the Chaconne, played by Isold Menges (two 12-in. d.-s.). I am Philistine enough to want some kind of accompaniment to this great work. Played *solus*, much of the interest is of a technical nature that can be appreciated only by proficient fiddlers. To the rest of us, especially those whose work lies much in the way of keyboard music, the effort of violinists to make their

instrument play big chords and polyphony always seems perverse. 'Here,' we say, 'you have the perfect instrument for the delivery of melody, yet four-fifths of a violin recital are devoted to chords, part-playing, and passage-work of a type that the pianoforte can do infinitely better.' Miss Menges's playing is first-rate at the start, and not quite so good towards the end, where there is slightly faulty intonation in some of the high chords. Her fine tone is well reproduced.

Vocal records this month are of unusual interest and excellence. A 10-in. d.s. of Chaliapin gives us the singer at the top of his form in the 'Song of Galitsky' from 'Prince Igor,' and Varlaam's song, 'In the Town of Kasan' from 'Boris Godounov.' One need not understand all that the songs are about in order to enjoy these vivid performances. The only fault that can be found is on the score of power; the volume is so great that in a small room it fairly hits one. The orchestral accompaniments are remarkably clear and full of colour—so much so that one naturally asks why they should be better than those of the Mozart Symphony and parts of the Brahms mentioned above.

One finds a melancholy interest in the 10-in. d.s. of Caruso singing a couple of songs by E. de Curtis and S. Fucito. The music is merely so-so, but one forgets it in enjoyment of that rich, warm voice. We have heard a good deal about various tenors being the successors of Caruso; the best of them are a long way off, especially in breath control, and in ease of production where power and high notes are required.

Records of 'Shepherd, see thy horse's foaming mane' continue to be made. The best known to me is the latest—that of Robert Radford. The words come out well, and the climax is as ferocious and bloody-minded as it ought to be. I have heard no record of Radford that shows him to so much advantage. (But why does he break most of the phrases throughout?) On the other side is the other Hungarian favourite, 'Had a horse'—less striking in every way (10-in. d.s.).

After Chaliapin, Caruso, and Radford, comes Peter Dawson, who might have made a good show in such company had his material been better. Unfortunately, he wastes his fine voice on a couple of poor songs of the patriotic type—Harriss's 'England, Land of the Free' and Byng's 'The Empire's calling.' A pity that the Imperial idea produces so little worthy music! Try to devise a programme of works inspired by the Empire, and see what blatant flap-doodle you are thrown back on after your first few items.

ÆOLIAN-VOCALION

Yet another classical Symphony—this time the G minor of Mozart. The players are the Æolian Orchestra, and the conductor Mr. Greenbaum—a name in this connection new to most of us. He secures an excellent performance, letting the delightful music tell its own tale. The recording is first-rate—on rather too small a scale of power in my opinion, but beautifully clear. In this respect it is superior to either of the symphonic records discussed above, and among the best known to me. Only the first two movements are issued so far, each on a 12-in. d.s., the remainder being promised for next month.

Eugène Goossens's Suite for flute, violin, and harp is recorded on a 12-in. d.s., the players being Charles Stainer, Charles Woodhouse, and Marie Goossens. The reproduction is very clear, and the

use of three so well-contrasted instruments leads to some delightful tone-colours. The main interest of the music lies in this. Of the two movements, 'Impromptu' and 'Divertissement,' the latter is perhaps the more attractive. It recalls the style of Bliss's 'Conversations.'

Only two vocal records call for mention. Both are by native singers whose voices record remarkably well. Frank Titterton is heard in 'Lohengrin's Narrative' and in the same rather boring person's 'Farewell,' with orchestral accompaniment (words not clear enough); and Watcyn Watcyns sings a poor song by Sanderson—'When you're away'—and a rather less poor one by Kennedy Russell—'Why shouldn't I?' (There is a slight tendency to flattening on a note here and there.) Both these are 12-in. d.s.

Some capital dance records give just the vividly clear reproduction of texture and tone-colour that I hope we shall soon find in records of classical orchestral music. (This point must be harped on till something comes of it.)

ANGLO-FRENCH MUSIC COMPANY

These publishers have just issued a set of records of pianoforte pieces set for Trinity College Examinations. The player is Alec Rowley, who does his trying task with a clean and fluent touch that should serve examinees and their teachers as the best of models. There are eight records. I have not space to set out the full list of pieces and studies recorded, but a pamphlet giving these and other particulars may be had from the Anglo-French Music Company. The recording is well up to the average as regards the tone. The venture opens up a new field for the gramophone, and wise teachers will keep an eye on developments. My only complaint about this set is on the score of the list itself. Frankly, it is poor. There is no Bach; the examples from other classical composers are far more hackneyed (even feeble) than they need be; and the modern works drawn on include some specimens that will give the more perceptive of young students a poor opinion of contemporary music.

Wireless Notes

BY 'CALIBAN'

The B.B.C. audience includes so many uninitiated listeners that the policy of prefacing the items with a few explanatory or historical remarks is sound. But the very fact of so many of the hearers knowing little about serious music makes it all the more important that these prefatory remarks should be accurate, and that any excursions into criticism should not be over-reckless or sweeping. I have heard some critical pronouncements that made me squirm to such an extent that I omitted to make notes of them for reference in this column. But I am able to remember one set of comments that was very misleading. Like other Bachites, I was on hand when the band of the Scots Guards played what was announced in the *Radio Times* as a 'Prelude, Chorale, and Fugue.' This title made me suspicious, for I could recall no work of Bach so named. But judge what we listening Bachites felt like when the announcer told us (1) that Bach was first and foremost an organ composer (a popular delusion; Bach's organ works are only a smallish portion of his output); (2) that the work now to be played was

one of these organ works; and (3) that the form of it—Prelude, Chorale, and Fugue—was one in which a good many of his works are cast. As to (2) the Prelude was that in C sharp minor in Book 1 of the 'Forty-eight.' The Chorale I could not identify, but it was certainly not one of what are known as the 'Organ Chorales'; the Fugue was an organ work—the 'Great' G minor. Fine music is something to be grateful for, even if the wrong label be attached, so I soon forgave the announcer, and settled down to enjoy myself. But the miscreant who arranged the work, after associating two movements that Bach never intended to be linked, and sticking in between them a Chorale, went further, and spoilt the Fugue by working in the Chorale from time to time. The result, of course, was that the beautiful contrapuntal texture disappeared at times, and the prominent feature became something with which Bach had nothing to do. It is all to the good that military bands should play transcriptions of Bach, but they ought to show proper respect for the text. I should add that the playing of this annoying perversion was excellent.

A capital symphony concert was that broadcast on September 15, conducted by Sir Landon Ronald. I mention it specially, because it gave us another example of the wireless beating the concert-room. I have never heard 'L'Après-Midi d'un Faune' to such advantage as on this occasion, when it reached me in the dead stillness of the countryside. There was the usual short break after the announcement, and then into the intense silence stole the familiar little run-down of the flute. How much more fitting than the usual concert-room opening, with somebody rustling a programme, or squeezing past your knees, or releasing a few germs via a cough or sneeze! This emergence of music from absolute silence is not the only striking thing about wireless concerts. The close of some pieces is extraordinarily effective in the same way. Recalling the frequency with which in the concert-room the usual burst of applause shatters the spell, one is not surprised at the impressiveness of most of the final cadences when heard by wireless. For this reason I hope the B.B.C. will not adopt some unimaginative people's suggestion that a small audience shall be present in the studio for the purpose of rounding-off the performances with due smiting of palms. Now that thousands of us are at last beginning to appreciate the beauty of silence in connection with music, we don't want to go back to conventional noise. Apropos of this question, I cannot refrain from mentioning an example that gave me the thrill of a thousand. Some months ago the B.B.C. broadcast from its studio a performance of 'Hamlet.' Like most people, I thought that, heard and not seen, would be a fiasco. Perhaps it was to listeners who didn't know the play. To those of us who did, and who could mentally visualise the action, it proved extraordinarily moving—at all events, that was my experience. But the finest moment was at the end, which came with Hamlet's death; his final words, 'The rest is silence' were followed by a stillness that gripped one. Here was an effect impossible in a theatre, seeing that hats and belongings have to be rescued, and trains caught.

Going back to Sir Landon Ronald, I was interested to read his remarks in the *Evening Standard* on wireless concerts. Sir Landon is not one of those who see in wireless nothing more than a kind of toy, or who regard its transmission of music as a travesty. 'People who will have nothing to do with broadcasting

will find themselves badly left,' he said, 'for it has come to stay, and to be one of the biggest factors in the world of music.' I was interested, too, in his opinions as to the effect of broadcasting on the ordinary concert. I have never agreed with the view that listening to music via the wireless would send people to hear performances at first hand in the concert-hall. I have come to the exactly opposite opinion through my own experience, and I was not surprised to find Sir Landon saying:

While wireless has, like the gramophone, done much for music, in the sense that it has introduced the works of great composers to a new and wider public, it has caused a falling off in attendances at concerts. People hear a symphony through their wireless set, but that doesn't awake in them any desire to go to Queen's Hall or the Albert Hall to hear it; and those who have been concert habitués seem to prefer to stop at home and enjoy their music there instead of turning out and spending money.

It is a good thing that the B.B.C. seems to be aware of this tendency on the part of musicians to look to wireless for their concerts. All sorts of good things seem to be in store for us during the coming winter. But let us hope that those responsible will think twice before letting loose on us the music played at Pavlova's performances. Only the very best of ballet music is worth listening to apart from the ballet, and that played at the opening of Pavlova's season on September 5 was about the very worst. My programme told me that I was listening to a ballet called 'Don Quixote,' but my ears couldn't credit it. The programme was right, however, and as a result I have one more name to add to my list of the world's worst composers—that of Ludwig Minkus. Incidentally, here was another case where the wireless listener scored. When I had heard enough of Minkus to be quite sure that he was the sort of composer who would be consistently bad, I switched off. You may imagine my chuckles when I learned from the *Sunday Times* that Ernest Newman was at the performance and had been unable to escape a bar of it!

In a long experience of bad music [he wrote] I have never come across anything so utterly banal, so inane, so thoroughly incompetent in every respect, as that of Minkus to 'Don Quixote.' The stuff is an insult to the intelligence of any musical hearer; I had to summon up all my respect for Madame Pavlova to persuade myself to sit it out.

I hope the musical authorities of the B.B.C. saw Mr. Newman's outburst. If so, it should make them cautious about relaying to their clients music of whose quality they have no kind of guarantee. 'Tis bad business buying a pig in a poke for yourself, but far worse when you are buying for some one else.

The eleventh season of the Central London Music Study Circle will open on Saturday, October 4, at 3 p.m., when the President, Mr. Percy Scholes, will give a brief synopsis of the course chosen for the season, 'The Development of British Music and Literature.' The Circle meets at the Metropolitan Academy of Music, 72-74, High Street, Marylebone. Visitors are invited, and particulars of membership will be forwarded on application to the hon. secretary, Mr. Anton Herrick, 19, Christchurch Road, N.W. 3.

Messrs. Schott offer a prize of about £300 for a Concerto in chamber style. Manuscripts should be received by then at their Mainz office not later than December 1. The judges are Joseph Haas, Paul Hindemith, Erich Wolfgang Korngold, Lothar Windsperger, and Dr. L. E. Strecker. Full particulars on application to Messrs. Schott, Mainz.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Full particulars and the Syllabus of the Certificate Choir-Training Examination for those who do not hold the diploma of F.R.C.O. or A.R.C.O., to be held on November 5 and 6, 1924, may be obtained on application to the Registrar of the College.

Free lectures on Choir-Training will be given at the College on

Monday, November 3, at 7.30 p.m., by Dr. H. W. Richards, on 'The General Principles of Choir-Training.'

Tuesday, November 4, at 3 p.m., by Dr. Keighley, on 'Mixed Chords'; at 6 p.m., by Dr. Stanley Marchant, on 'Boys' Voices.'

Members and their friends are cordially invited. No tickets required.

H. A. HARDING, *Hon. Secretary.*

CHOIR-TRAINING AT THE ROYAL COLLEGE OF ORGANISTS

The great value of the Examinations in Choir-training instituted by the Royal College of Organists is not yet fully realised. The examination for the 'Choir-Training Certificate' is held in November each year, and the requirements cover all the work which an efficient choir-trainer should be ready to undertake. The examination is in two parts, paper work and practical demonstration.

The paper work covers questions on the training of voices, church music of a simple character, general principles for the selection of music, conduct of a simple congregational service, methods of rehearsal, &c. There will also be a short melodic ear-test of four bars to be written down as heard.

The practical tests are of an eminently useful character. Simple demonstration of the methods of voice-production (breathing, resonance, diction, and the correction of common faults) is required. The candidate conducts a small choir in the singing of a hymn, a psalm, and an anthem. (This year the selected anthem is Ouseley's 'How goodly are thy tents'). As it seems reasonable to expect the choir-master to be able to play simple pieces correctly, he is asked to play a given hymn-tune at sight, though he is excused from playing the pedals.

A choir-training certificate from such a body as the R.C.O. will be an immense boon to the young organist in applying for posts; for in many cases his youth prevents him from being able to produce much other evidence of experience and knowledge of choirs. The next examinations are held between November 3 and 8, and the last date for entry is October 6.

THE NATIONAL UNION OF ORGANISTS' ASSOCIATIONS: NEWCASTLE CONGRESS

The members of the National Union of Organists who held their Annual Congress this year at Newcastle-on-Tyne, September 1, 2, 3, and 4, formed the opinion that the Northern Metropolis is a fine place, inhabited by warm-hearted and hospitable people. They were impressed by the ancient and historic features of the City, and still more by the evidences of its progressive modernity, its business activities, its spacious streets and stately lines of buildings. A tremendously virile place and people. The nation looks to it for ships, guns, and coal. It is famous for these things, perhaps not so famous, except in another way, for its City Hall organ. But this is a matter of hearsay only. Certainly nothing could have been kinder in tone and expression than Newcastle's Civic welcome offered to the Congress of Organists on behalf of the City, by the Lord Mayor. The preliminary meeting was held on Monday evening in King's Hall of Armstrong College, when close on a hundred members attended, and were refreshed—after, in many cases, long railway journeys—by the

interesting and stimulating address on 'Temperament and Vocal Expression' given by Mr. George Dodds, with vocal and instrumental illustrations by his wife, an artistic soprano, his brother, Mr. Yeaman Dodds, a sympathetic accompanist, and Miss Ella Tomlinson, a young violinist who is already an accomplished player. The lecturer said that a musical setting should be the individual and rhythmic expression of the inner meaning of the poet's words. By way of illustrating his points, it was a happy idea to give four contrasted settings of Christina Rossetti's 'My heart is like a singing-bird,' by Cowen, Scott, Coleridge-Taylor, and Parry. Another example one would have liked repeated was Dr. Whittaker's charming setting of de la Mare's 'Dream Song,' which by the way is dedicated to Mr. J. B. Clark, a musical amateur well-known at Newcastle. A 'Nocturne' for soprano, baritone, violin, and pianoforte also showed the lecturer in favourable light as a composer, and in both capacities Mr. George Dodds gave real pleasure to his audience. On Tuesday morning, Mr. Sydney H. Nicholson, President of the National Union, took the chair at a meeting of the delegates, and after business matters had been disposed of, a formal welcome was given to the assembled members by the Rev. W. A. Studdert Kennedy, Vicar of Gosforth, a clergyman of broad mind and musical sympathies. The local Association is fortunate to possess him as its president. Discussion arose on the vexed question of the 'Priest-Organist,' and Mr. J. H. Dixon (Lancaster) moved 'That this Congress of Organists, amateur and professional, whilst loyally supporting the ministerial efforts of the clergy, notes with regret the growing tendency to appoint ministers of religion to the post of organist in churches where no difficulty could arise in having such services performed by a fully qualified musician.' The discussion which ensued certainly ventilated the matter from varying points of view. Eventually the motion was withdrawn.

On Tuesday afternoon a visit was paid to St. George's Church, Jesmond, where a recital was given on the four-manual Lewis-Binns organ, which Mr. J. M. Preston's recitals have for many years made notable. This fine player greatly impressed his hearers by his brilliant technique in playing Vierne's third Symphony (the first, third, and fifth movements) and pieces by Maleingreau and Jongen, music whose atmospheric harmonies and elusive horizons made us realise how far organ music has travelled since the days of Mendelssohn. Stuart Archer's Variations and Lemare's 'Toccata di Concerto' were no less acceptable and effective items in a masterly performance. The event of the evening was the Civic Reception held by the Lord Mayor and Lady Mayoress in the Laing Art Gallery. His Lordship was supported by the Sheriff, and attended by the City Sword-bearer, whose official 'biretta' evoked respectful admiration. It took men's minds back to the spacious old days, if not to the misty past, when Hadrian came into Britain, and reared his famous Roman Wall, beginning at Pons Ælii and ending at the Solway Frith. The Sheriff, Councillor Lambert, is a high functionary with a human side sympathetic to musicians, for he himself is one. He made a point in recalling the story of the bright boy at a musical examination, who described an 'interval' as the time to adjourn for refreshments. Before and after this interval some delightfully interesting music was heard under the direction of Dr. W. G. Whittaker, that fine musician whose many-sided activities and remarkable achievements, both as a composer and choral-conductor, have made his name an outstanding force, radiating far and wide. At Newcastle one was glad to see him in the flesh, and to enjoy with him the humour and humanity of Northumbrian folk-music, examples of which were sung by Mr. E. J. Potts, with Dr. Whittaker at the pianoforte. Added interest was given to the various items by his explanatory remarks. The Wallsend Male-Voice Choir, conducted by Mr. G. Danskin, in its singing of several choral arrangements by Dr. Whittaker of Northumbrian folk-music, showed the perfection of training in all points. It was really splendid singing, full of expression and fire. One will not soon forget 'Bobby Shaftoe.' Last, but not least, was the interesting playing on the Northumbrian small pipes, by Messrs. H. and T. Clough, father and son, members of a family whose skill as players is hereditary

and locally famous. These pipes, while similar in appearance to the Scotch bagpipes, are distinctly more pleasing in sound, and less provocative of battle, murder, and sudden death. Mr. Clough, jun., is a very dexterous performer, as he showed in the rapid 'Keel Row' variations by Shield, the Newcastle musician of 'The Wolf' fame. Wednesday was devoted to junketing, and in ideal weather a motor-trip was made to Durham Cathedral, where the Dean, Bishop Welldon, welcomed the party, and an enjoyable short recital was given on the fine Willis-Harrison organ by Mr. Cyril B. Maude, the deputy-organist, an able and musicianly player. Then on to Sunderland to be entertained to lunch by Sir John and Lady Priestman. Following this a visit was made to St. Andrew's Church, Roker, a fabric of interesting and unique interior design, of which Sir John had defrayed the cost. He is himself its organist, and also possesses in his house near-by a large four-manual concert organ of great power and variety of tone, including a Terpodian by Schulze. In Roker Church is a fine two-manual organ by Norman & Beard, and upon both instruments short recitals were given by Mr. Preston, whose masterly skill was shown in examples by Widor, Liszt (Fugue, 'Ad nos'), Silas ('Blenheim Fantasia'), Vienne, Ferrari, and Bonnet.

The Congress dinner at Tilley's Restaurant wound up an enjoyable day. Mr. Sydney H. Nicholson occupied the chair. He said that the next few years were going to be very important to organists. The Report of the Commission on the 'Property and Finances of the Church' had come to the conclusion that the organist had not been recognised at his full worth in the past. In responding to the toast of the National Union, proposed by Mr. J. C. Lumsden (Edinburgh), the general-secretary, Councillor John Brook (Southport), referred to the great help given by Mr. S. W. Pilling, who was prevented by illness from attending the Congress. Mr. Brook modestly withheld any reference to his own work in helping to found an organization which is so rapidly increasing in numbers and usefulness. It is largely through his untiring efforts and wise counsels that organists are beginning to reap the advantages of federation. But they do not seek to improve their status by becoming a trade union of the kind which is a menace to the community.

On Thursday morning a delightful hour was spent listening to Prof. W. L. Renwick, of Armstrong College, whose subject 'Music and Verse' dealt with the desirability of lyrical music conforming to the metrical quality and rhythmical impulse of the words. A visit was paid to the fine old cathedral and grim old castle, on the tower of which the visitors were photographed, as in many other places. A recital by Mr. Ellis, the cathedral organist, had been projected. Much sympathy was expressed at his absence owing to serious eye trouble. In his place Mr. Bull, the deputy-organist, displayed the powers of the notable Lewis-Harrison organ in the cathedral.

As guests of Mr. and Mrs. R. Stanley Dalglish the Congress was entertained to tea, first visiting the beautiful Holy Trinity War Memorial Church erected by their hosts at Jesmond. They afterwards, on the same invitation, spent Thursday evening at the Theatre Royal.

On Thursday afternoon the president of the National Union, Mr. Sydney H. Nicholson, gave an address on the 'Report of the Archbishops' Committee on the Use of Music in Worship.' The genial organist of the Abbey had plenty to say, and that to the purpose. As a member of the Committee he said the Report was a sincere document. There was no justification for the use of music as a sort of bribe to attract people to church, and the Report laid it down that the organ should be regarded as an adornment, not a necessity. Asked to define the word 'bribe,' he suggested music chosen or performed solely with the idea of increasing or influencing church attendances. But, he added, organ recitals were not to be deemed bribes. Organists, as well as choirs, needed periodical spring-cleaning. Were things done as well as they might be? Was the music suitable, the pitch maintained, the chanting clear? Were the voluntaries well chosen? Mr. Nicholson also referred to organists' stipends, and to parsimonious churches which could afford to pay more. Useful discussion followed upon the address

and the points raised in the Archbishops' Report. It is manifest that things are capable of improvement. This will ensue if organists as a body unite in supporting their own National Union.

The interest and success of the Newcastle Congress were largely due to the excellent arrangements made by the local chairman, Mr. H. Yeaman Dodds, and secretary, Mr. F. Stone. Other prominent helpers included Dr. Hutchinson, and Sir John Priestman, chairman of the Sunderland branch of the Union. Next year's Congress will be held at Exeter.

W. A. ROBERTS.

PLYMOUTH GUILDHALL ORGAN

The organ in Plymouth Guildhall, originally built by Henry Willis in 1878, with four manuals and thirty-nine stops, has been entirely rebuilt and enlarged by Messrs. Hele, to the specification of the Borough organist, Mr. H. Moreton. It now stands as a five manual (the Echo organ in a separate swell box, and controlled from the Solo manual), with sixty-one speaking stops, and over forty couplers, &c., and ranks as one of the finest and most complete concert organs in the country. The re-opening took place on August 13, the date happily coinciding with the fiftieth anniversary of the Hall itself, and the completion of twenty-five years' service by Mr. Moreton as Borough organist. His programme on this occasion included Thomas Adams's Overture in C, the *Allegro* and *Finale* from Vienne's first Symphony, and the *Finale* from Stanford's 'Sonata Eroica.' This was Mr. Moreton's 2,741st performance, and a crowded audience gave him an ovation.

In a recent issue we gave a short account of an excellent musical service in a tiny Surrey village. A correspondent sends a programme of a concert given at Upper Clatford Church recently, which also deserves to be placed on record as an example of what can be done in a parish with a population of a few hundred people. The Church was crowded on a Sunday afternoon, and so much pleasure was evinced that some of the items were repeated at the evening service. The organ items included Intermezzo and Scherzoso by Rheinberger, a Pavane and Galliard by Byrd, Wolstenholme's Rondino, and Best's March for a Church Festival (given erroneously in the programme as by Bach). Miss Gwendolyn Teagle played violin solos by Pugnani, Bach, Handel, Lemare, and Wagner, and Miss Edna Scammell sang Schubert's 'Hymn to the Almighty' and Handel's 'O had I Jubal's lyre.' This little Hampshire village is happy in the fact that it has a musical rector, the Rev. W. R. Bentham, to whose enterprise this concert was due, and who himself played the organ solos.

Dr. Lawrence Walker gave the opening recital on the organ of St. James's Parish Church, Belfast, after its renovation by Messrs. Rushworth & Dreaper. His programme included Mendelssohn's first Sonata, three Bach Chorale Preludes, and pieces by Guilman, Mozart, and Rheinberger. Dr. Bullock, of Exeter Cathedral, also gave a recital, playing Bach's Fantasia in G and the B minor Prelude and Fugue, Chorale Preludes by Hubert Parry and Harvey Grace, Schumann's Fugue on BACH, Vienne's Arabesque, &c.

So few women take up organ recital work on its concert side that special interest attaches to the announcement of a recital on the Queen's Hall organ, on the evening of October 21, by Miss Marjorie Renton. She will play works by Bach, Reubke, Vienne, Widor, Franck, and Howells, and will have the assistance of Mrs. Mary Layton's Ladies' Choir. We understand that Miss Renton is a pupil of Dr. Henry Ley.

A clockwork carillon of fifteen bells, made by Messrs. Benson, of Ludgate Hill, has just been sent to Canada, as a gift to St. George's Church, Oshawa, Ontario, the donor being Mr. and Mrs. Houston, in memory of Edward and Rebecca Carswell. A series of a hundred and thirty changes can be rung automatically, and a hand clavier is also provided for use when a carillonneur is available.

Messrs. Hill & Son and Norman & Beard have recently built a new organ for Ulsterville Presbyterian Church, Belfast. Mr. Robert Winnington, gave the opening recital, playing a Prelude and Fugue of Mendelssohn, and items by Goodhart and E. Halsey. The instrument is a gift from Dr. Joseph Fulton, a member of the congregation.

At St. George's Presbyterian Church, Blackburn, on August 31, the organ was re-opened by Dr. Percy Elton, who gave a recital, his programme including a Fantasia by Saint-Saëns, Franck's Pastorale, and the Fugue from Guillemant's fifth Sonata.

Dr. Harold Darke is now engaged on a series of six Bach recitals at St. Michael's, Cornhill. The recitals are given on Thursday evenings at 6, and the last four will take place on October 9, 16, 23, and 30.

RECITALS

Mr. J. Stuart Archer, Cathedral Church of Christ, Canterbury—Variations on an original theme and two Chorale Preludes, *Stuart Archer*; Villanelle, *Ireland*; Prelude and Fugue in F minor, *Bach*.

Mr. Hugh Fowler, St. Peter's, Budleigh Salterton—Finale from Sonata in C sharp minor, *Harwood*; Fantaisie in E flat, *Saint-Saëns*. (Pianoforte Solo: Sonata in A minor, *Schumann*, Mrs. Foss.)

Dr. Alfred E. Whitehead, Trinity Congregational Church, Peterborough—Prelude in E minor, *Bach*; Canon in B minor, *Schumann*; Legend, *Harvey Grace*; Ballade, *H. Sanders*; Suite Gothique, *Boëllmann*.

Mr. Laurence M. Ager, Hellingly Parish Church—Chorale Prelude on 'Nun danket alle Gott,' *Bach*; 'From Hebridean Seas,' *Nesbitt*; Six short Variations on an Irish Air, *Stuart Archer*; Finale from Sonata No. 4, *Mendelssohn*.

Dr. Harold Darke, Christ Church, St. Leonards—Prelude on 'Rhosymedre,' *Vaughan Williams*; Fantasia and Fugue in G minor, *Bach*; Pastorale, *Franck*; Canon in B minor, *Schumann*; Prelude on a theme of Tallis, *Harold Darke*; Berceuse and Carillon, *Vierne*.

Mr. G. Sayers, Gorleston Parish Church—Allegretto grazioso, Allegro commodo, and Allegro marziale, *Franck Bridge*; Chorale Prelude, 'Lord Jesus Christ, unto us turn,' *Bach*; Prelude and 'Angel's Farewell,' *Elgar*.

Mr. Ernest F. Mather, St. Lawrence Jewry—Choral No. 3, *Franck*; Prelude to 'The Blessed Damozel,' *Debussy*; Prelude on 'Old 136th,' *Charles Wood*; Passacaglia (Sonata No. 8), *Rheinberger*. (Flute solo: Sonata, *Frederick the Great*, Mr. William Alwyn.)

Mr. W. A. Gardner, St. Paul's, Covent Garden—Fugue in E flat, *Bach*; Sonata No. 2, *Mendelssohn*. (Violin solos by Miss Annette Ellis: Sonata in G, second movement, *Grieg*; Aria for the G string, *Bach*; Largo, *Handel*; 'Pieta Signore,' *Stradella-Papini*.)

Mr. Harold Helman, All Hallows', Ordsall—Sonata Britannica, *Stanford*; Cradle Song, Legend, and Psalm-tune on 'London New,' *Harvey Grace*.

Mr. N. S. Wallbank, Hexham Abbey—Toccata in D minor, *Bach*; Fantasia in F minor, *Mozart*; Prelude and Fugue on B A C H, *Liszt*.

Mr. H. Cyril Robinson, St. John's, Barmouth—Symphony in C minor (first movement), *Holloway*; Lament, *Harvey Grace*; Capriccio, *John Ireland*; Benedictus (Sonata Britannica), *Stanford*; Three Chorale Preludes, *Bach*; Toccata-Prelude, 'Pange Lingua,' *Baintow*.

Mr. Herbert Walton, Glasgow Cathedral—Prelude and Fugue in A minor, *Bach*; Symphony No. 5, *Widor*; Rhapsody, *Harvey Grace*; 'Sea Fret' and 'Sea Surge,' *Julian Nesbitt*; Introduction and Theme Fugue, *Gigout*; 'Rouet d'Omphale,' *Saint-Saëns*; Impromptu and Toccata, *Alcock*.

Mr. James Easson, Church of the Holy Trinity, St. Andrews—Concerto in F, *Corelli*; Choral Preludes by *Charles Wood* and *Karg-Elert*; Scherzo in A minor and Rhapsody in D minor, *Alec Rowley*; Fugue in G minor, *Dr. Nares*; Sonata, *Reubke*; Berceuse and Finale, *Stravinsky*; Rhapsody in E, *Harold Darke*; Pastorale, *Franck*.

E

Mr. F. J. Livesey, St. Bee's Priory Church—Concerto No. 1, *Handel*; Andante (Sonata No. 4), *Bach*; Choral No. 3, *Franck*; Carillon, *Vierne*.

Mr. Alfred Wilson, St. Ninian's Cathedral, Perth—Toccata and Fugue in D minor and the 'Great' G minor Fugue, *Bach*; Choral No. 3, *Franck*; 'Sea Fret' and 'Sea Plaine,' *Julian Nesbitt*.

Dr. Ernest Bullock, Christ Church, Bala—Two Sketches, *Schumann*; Preludes on 'Melcombe,' *Parry*, and 'Martyrs,' *Harvey Grace*; Prelude and Fugue in B minor, *Bach*; Postlude in D, *Stanford*.

Mr. Harry Wall, St. Andrew-by-the-Wardrobe—A *Rheinberger* programme: Preludio, Tema variato, and Passacaglia (Meditations, Op. 167); Allegretto in A minor and Andantino in B flat (Trios, Op. 189); Fugue (Sonata No. 7); Adagio and Finale (Sonata No. 5).

APPOINTMENTS

Mr. H. M. Bouchier, choirmaster and organist, St. Paul's Church, Denholme, Yorks.

Mr. Douglas M. Coates, choirmaster and organist, St. Mary Magdalene, Paddington.

Mr. J. Vanderpump, choirmaster and organist, Temple Church, St. Mary Cray, Kent.

Letters to the Editor

OF WHAT USE ARE CRITICS

SIR,—With reference to the comments on my letter, made by 'Feste' in his 'Ad Libitum' notes in your September issue, 'Feste' has avoided my main point in a cloud of words two columns long.

Let us have fair play. My point was: If a GANG of critics is necessary to detect a defect or virtue, of what use are critics? If ONE critic cannot give an authoritative opinion, why should great publicity be given to his remarks at all?

Now, regarding 'Feste's' observations.

Let him understand first of all that the inversion of 'note' and 'beam' was intentional, to provide some one with an opportunity to 'criticise.'

As to a badly-cut suit or a badly-cooked dish, I believe that I alone could find the defect, without calling in a whole gang of neighbours to help to do it. If I could not, alone, find a defect of this sort, I could be regarded as a duffer—and this is precisely what 'Feste' infers of the single critic. Imagine a similar situation in business—the whole office staff to do the work of one!

Apart from this—I state as my opinion that reviewers and critics have not an authoritative standard wherefrom to judge, and that mere opinions, widely published, can be harmful and misleading to the public (which, unfortunately, is largely guided by 'criticisms').

To illustrate this point of lack of authoritative standard, if a hitherto unknown work of, say, Bach, Beethoven, or Wagner were discovered and offered for examination, under an unknown name, to reviewers and critics, what would happen? These self-flattering, would-be-authoritative beings would most probably make criticisms showing the 'defects' and inferiority of such a work; but if such a work were discovered bearing the name of such a master—what then? A chorus of admiration, flattering remarks—broadcast in the press.

The criticism of music being widely published, and based on no real foundation, I am convinced that such opinions should be drastically censored before their appearance, or should be stated as the opinions of such and such a person, without the authoritative tone at present adopted. When the critics have evolved to a stage in which they, with their lower-plane intellect, have reached the higher plane to which music belongs, then they can speak with the authority which they at present assume.

Concerning my criticising the critics, I do this from the standpoint of truth, honesty, and fair play for composer, performer, and public.

As to 'Feste's' comparison between giving judgments of a comparatively slowly moving play and of a swiftly moving piece of music, he makes it all the more obvious (painfully

obvious, but the 'Festes' have to be reminded of it) that such hasty judgments should *not* be broadcast as authoritative, and that if the work has to be done so hastily, then the critic is useless, as he cannot give a reasonably considered judgment.

I know that musical criticism has been a recognised craft for generations, but I contend that as it stands at present it is very much in need of improvement, without which it should be swept away.

Let 'Feste' answer my question (based on his own statement)—in one word, 'Yes' or 'No'—without reference to tailors and cooks who perform functions of a material character, as compared with music, which is, if not spiritual, at least mental.

But of what use to add more?

'Feste' states that a gang of critics is necessary, and being one of the gang or closely allied therewith he no doubt knows their uselessness singlehanded.—Yours, &c.,

The Chestnuts, F. W. MASSI-HARDMAN.
Somerest Road, Teddington.
September, 1924.

['Feste' writes: 'First, let me take off my hat to Mr. Massi-Hardman for his delightful "explanation" of the mote-and-beam slip. Probably his use of "infern" when he appears to mean "implies" is another crafty snare. My "cloud of words" did not set out to discuss all the issues raised by Mr. Massi-Hardman's first letter. I took the only point that seemed worth discussion—his question and answer, "Can the critics sing, play, conduct, compose, better than those they criticise? If not, their criticism is a mere pretentious humbug." Mr. Massi-Hardman demands fair play. Had he been as ready to give it as to ask for it, he would not have twisted and exaggerated a remark that occurred in my August article. Pointing out that the differences of opinion between critics are not only easily understandable, but might even be advantageous to the person criticised, I added that "a virtue or defect may easily escape one critic; it can hardly get past the whole gang." This obvious variant of the old tag that "in a multitude of counsellors there is wisdom," was interpreted by Mr. Massi-Hardman to mean that "a whole gang of critics is necessary to detect a fault or a virtue"—which is quite another thing. Mr. Massi-Hardman evades my real point in the matters of the ill-fitting suit of clothes and the badly-cooked meal. It was concerned not with the wearer or eater being able to decide single-handed as to defects, but with his right to complain unless he could do the job better himself. This was Mr. Massi-Hardman's chief case against the critics, as is shown by my quotation above. He dodges my reply to this, and makes a good deal out of his ability to decide single-handed about that suit. But can he? In my mind's eye I can see him when "trying-on" at the tailor's; even as other men, he will defer somewhat to the fitter: "What do you think about the length of the sleeves? . . . Perhaps a little more room here, eh? [waggishly]. We don't get smaller round the equator as the years pass, do we?" And (having no eyes in the back of his head, and an extra mirror being an imperfect substitute), "How is it between the shoulders?"—what time the attendant artist pats, smooths, makes cryptic chalk-marks, and in the long run has his own way—rightly, too, because he really knows better than his customer, however politic he may be in hiding the fact. Even in the case of the meal the eater may blame the cooking for what is merely a peculiarity in his own palate. However, as I said above, that was not my point. . . . It is easy to answer the question as to the critics' attitude towards an unknown work by Beethoven or Wagner performed under the name of an obscure composer: There are critics good and bad. The good ones wouldn't care twopence about the composer's name; the other sort would. Mr. Massi-Hardman evidently carries his dislike of criticism to the length of never reading it, or he would be aware that there is no lack of outspoken condemnation of the poorer examples of work by the greatest of composers. Mr. Massi-Hardman sets great store by "an authoritative standard." There is no such thing, save in the case of obviously demonstrable facts, such as two and two making four. Things that cannot be demonstrated

must remain matters of opinion, and the greater the knowledge and experience behind an opinion, the more nearly it approaches the authoritative. Hence, the critical view of a man who has had years of experience in hearing and comparing performers must in general carry more weight than those of a casual listener. The "censoring" of criticism would make it less, not more authoritative, inasmuch as the result would give us merely the views of the censor—who in most cases would not have heard the performance! As to the present standard of musical criticism, the view of most people capable of judging (including Mr. Bernard Shaw) is that it is an enormous improvement on that of the past. Other points in the letter either call for no notice, or were covered by my August article. I should like to discuss Mr. Massi-Hardman's two questions once more, but he demands that I should answer them with a plain "Yes" or "No." He ought to remember that there are many questions that cannot be answered so simply. Thus (to take a hoary example), if I ask a man whether he has left off beating his wife, and insist on his replying with "Yes" or "No," I shall insist in vain. However, I will do as Mr. Massi-Hardman requests, though I have my doubts as to his being satisfied even then. He asks: (1) "If a gang of critics is necessary to detect a defect or virtue, of what use are critics?" My answer to this is "Yes." (2) "If one critic cannot give an authoritative opinion, why should great publicity be given to his remarks at all?" Here my reply is an emphatic "No."]

STR.—Your correspondent Mr. Massi-Hardman, who casts doubt on the use of musical critics, has been amply answered by 'Feste' in his September 'Ad Libitum.' Perhaps 'Feste's' remarks will only increase his bitterness, perhaps they will induce him to think again and take a more rational view of the question.

Mr. Jeffrey Mark's article on 'The Critic and the Composer' in the August *Musical Times*, deals very entertainingly with some aspects of musical criticism, and I should like to recommend to Mr. Massi-Hardman (and the numerous others of the same way of thinking) two excellent little books which will answer the questions raised in his letter, and give him a clear insight into the methods and functions of musical criticism and critics. I refer to Dr. Percy Buck's 'Scope of Music' and M.-D. Calvo-Cressi's 'Musical Criticism.'—Yours, &c.,
F. H. B.

ON THE WRONG TACK

STR.—In your 'Occasional Notes' of the September issue there is a short notice of a novel by Mr. E. F. Benson, which contains a jingle for the subject of Bach's second Fugue of the 'Forty-eight':

'John Sebastian Bach
Sat down on a tack,
Sat do-own on a tack, and said, "Wow!"'

This appears to be an imperfect recollection of the late Prof. Prout's far superior version:

'John Sebastian Bach
Sat upon a tack,
But he soon got up again with a howl!'

The few words changed make all the difference. Prout's version *trips* to the subject—the other labours after it. As your contributor suggests, try it in your bath!

Prout was wonderfully apt in fitting words to Bach's subjects. There is an equally humorous one for the more complex and syncopated theme of the E minor Fugue, No. 10, in Book 2:

'As I went to the Bank on a penny 'bus,
Off came my hat,
Down fell my stick!
All my luggage was tumbled about
On the floor of the rickety thing!'

Some may call this sort of thing irreverence. Perhaps it is; but a great deal depends on the mental attitude of the person using it. There is a difference between the fun of dislike and the fun of love; and I once heard Prout say that Bach was the greatest of all composers, bar none.—Yours, &c.,
H. ERNEST NICHOL

Northwood, The Park, Hull.

PRIEST-ORGANISTS : THE HISTORICAL POSITION

SIR,—Much has been said of late of the position of the organist, and lay-organists are complaining that many of the clergy are being chosen as organists just because they are clergy, and are presumably taking the bread out of the mouths of other men who devote their lives to music.

It is a grave question, and one which must be faced with all seriousness and justice. Much depends on the legal position, but more upon the historical. To get at a right and true solution of this question, we must go back to the early ages and trace the position of the men to whom the music of the Church was entrusted, and then, when the historical position has been studied, translate the knowledge of the past into the requirements of the present.

At the outset we notice that the great reformers of Church music, and the men who laid the foundations, were not merely priests but bishops, and men who were known for their sanctity of life. Taking three examples of men who had the highest of ideals, we learn that St. Ignatius (about 100 A.D.) tried to make the music of the Church on earth attain as near as possible to the music of the angel-choir of heaven. For this purpose he formed a double choir, that by a kind of spiritual emulation produced by periodic voice-rest, the singers might be able to raise their voices in fuller tone to God.

St. Ambrose went a step further. Not only did he organize, systematise, and regulate Church music for his clergy, but also divided his congregation into two parts (men and women), so introducing the true form of antiphonal singing. The great ideal of St. Ambrose seems to have been to make the congregation take its part in the music of the Church. This was about the end of the 4th century.

Two hundred years later St. Gregory (whatever critics may say with regard to his supervision of Church music) had at least this great ideal—that wherever the Church's praise arose throughout all the world, there should be the same method of song.

The history of the Church in England during the two hundred years following shows that music was developed under the teaching and influence of the monks of St. Augustine and their followers. Music was in fact looked upon as part of the priest's craft.

Then as we go down the ages of the Church, we find that music was almost entirely in the hands of the clergy for several hundred years. It was part of their duty to teach their flocks how to raise their voices in praise to God.

It may be said that all this refers rather to choirmasters than to organists. Perfectly right—so far as we have gone. Organs appear to have been used in Church worship since the year 660 A.D., but not in England till soon after the Norman Conquest. Most of the organs which existed during the next few hundred years were not only played but built by the monks.

At the time of the Reformation an attempt was made by the ultra-Protestants to get rid of organs. But gradually the music of the Church developed, often by means of the work of lay-musicians, who, as the clergy were not at that time always educated in Church music, were allowed to be responsible for this particular branch of the Church's work as the delegates of the clergy. That is the position at the present day. The organist is in point of fact 'the hands' of the incumbent, so far as the music of the Church is concerned. The Church Assembly has evidently recognised this, for the 'Handbook for Churchwardens and Church-councillors' states that 'the office is not known to common law, and as such the organist has no legal status.' This may not be a very satisfactory state of affairs; certainly it is not, so far as the organist is concerned, and it is for us to find a solution of the difficulty.

First with regard to the number of priests who are becoming priest-organists, the question may well be asked 'Were they organists before they were priests?' If so, where is the objection to carrying on that which is part of the work of a priest, *i.e.*, responsibility for the music of the Church? The present-day organist who is in the forefront of his profession would feel it rather hard if he were not allowed to continue his work as organist if he took Holy Orders. Every one will acknowledge that the work of a Church

organist differs from that of other musicians in the one great fact that it is a Holy Vocation. If that is a fact, then it must follow that it is a work which is suitable for a priest to undertake.

So long as Church music is not a recognised part of the training of priests, it will be quite impossible to do without lay-organists. But the position remains that the organist, whether priest or layman, is responsible for Church music under the incumbent. In other words, he translates the wishes of the latter to the keyboard and the choir. These appear then to be two solutions of the present-day difficulty. One is to make Church music part of the training for Holy Orders, so making the clergy capable of carrying out that which is historically part of their work—a work which the present generation of clergy are as a whole incapable of undertaking; and the second is one which appears to many minds to be feasible (though possibly it may not appeal to the minds of some of the bishops), *i.e.*, admit such organists as are suitable to the office of deacon. In the present condition of things in the Church—the shortage of clergy and the difficulty of raising money for the higher stipends of both clergy and organists—this would be a help both ways. What a tremendous advantage it would be to the priest to have an organist capable of assisting with the chalice at an early Eucharist, taking Sunday schools, children's services, clubs, visiting, &c.

There are many organists to-day who, by their love for the Church, their sanctity of life (some rarely omitting their daily Eucharist) and their education, are not only fitted for such work, but have answered the call to become Church-organists because the way did not appear open to them to do work for God in the highest office.—Yours, &c.,

T. FRANCIS FORTH.

SIR,—Now that the above subject has aroused discussion, one may perhaps present another aspect of it for the consideration of your readers. A matter that has come to the notice of one of the numerous 'Organists' Associations' may get an impartial survey from your wider circle.

If a very able, highly-trained, and qualified musician takes Holy Orders, and *eventually* a benefice, is he justified in making use of the numerous opportunities which come to him as a clergyman—denied to ordinary musicians—to take professional work (recitals, conducting, &c.), and also as a teacher to come into active competition with professional musicians who have no benefice to fall back on, and who find that all unwittingly, and in good faith, they have been 'queering their own pitch' by welcoming a 'musical clergyman' into their midst?—Yours, &c.,

September, 1924.

A PROVINCIAL MUSICIAN.

SIR,—It is not a question of the musical qualifications of priest-organists, and the number of them in office does not affect the general principle. The real point is that these men, who of their own free will seek ordination and the definite work it implies, turn aside to usurp places which ought to be held by men who have been trained for a specialised branch of the musical profession. I am speaking of priest-organists who aspire to cathedral appointments. I would not acquiesce in the election of any priest to a cathedral organistship, even on *acteris paribus* terms. Mr. Samson says the work of a priest is many-sided. That, we may assume, is to some extent an explanation of many ill-prepared sermons. Why add to the side-lines? There is no dearth of competent organists. On the other hand we are constantly being reminded of a shortage of parsons, and this at a time when the spiritual needs of the Church are more urgent than ever before in its history. My cathedral work alone takes up, on an average, twenty-eight hours a week. This does not include time spent on private practice. Is a priest justified in such an expenditure of time on work outside his priestly office? The exacting nature of present-day musical requirements is so different from that obtaining in pre-Reformation days that my contention would appear to be beyond dispute. If the clergy are to perform their own duties adequately there will be no half-timers. Let Mr. Samson take his own advice

and think over the question again. May I, in conclusion, remind him that if Church organists were other than 'spiritually minded' they would seek more lucrative fields in which to exercise their gifts. Spirituality is not a monopoly of the clergy.—Yours, &c.,

Ripon.

CHARLES H. MOODY.

September, 1924.

'A COMMENTARY UPON MENDELSSOHN'

SIR,—I appreciate the advice extended to me by 'Peter Piper,' who suggests that I should endeavour to acquire a little of what Wodehouse calls 'the big, broad, flexible outlook,' and I am glad to be able to state that I have already acquired a little, with the result that I am able to appreciate the greatness of the music given through the hand of Mendelssohn.

There is much in 'Peter Piper's' letter with which one can agree, but some points must be challenged; for example, I must put a cross against his little sum reducing my letter to its lowest terms, because the answer is wrong and is based upon illogical reasoning. There is in fact nothing in my letter which could convey the idea that I attacked Mr. Foss's opinion because he found flaws in Mendelssohn's music, neither is there any indication that I don't find flaws, and therefore most certainly neither of these points can be regarded as the reason why I referred to Mr. Foss's sweeping attack as 'pathetic in view of the present condition of music in this country.' My statement that it is not surprising that the deeper aspect of the music in question should be lost in these days of night clubs and jazz, comes out in 'Peter Piper's' sum as 'Mr. Foss's article savours of night clubs and jazz'! (I am sorry I cannot see my way to put *Q.E.D.* after this.)

I regret to say that I sense a little scorn in the reference to 'pious uncton' in Mendelssohn's music, which reminds me of those who scorn all great music because it is what they call 'churchy,' and who, if they had their way, would reduce music from the pinnacle of the greatest art down to the level of a third-rate trade. Surely it is possible to be a broad-minded man of the world without losing sight of the things which really matter; such was the case with Mendelssohn himself.

Returning to the main point, the chief question is whether I was justified in expressing in the way I did my feelings regarding Mr. H. J. Foss's criticism. I submit that if the following newspaper account of Mr. H. J. Foss at Wigmore Hall is fair, and refers to the writer of the article, then my summary criticism is justified.

The *Sunday Observer* of July 20 announced a smoking concert at Wigmore Hall, accompanist, Mr. Hubert J. Foss, and the *Daily Mail* critic writes, in the issue of July 23, as follows:

'Mr. John Goss's smoking concert at Wigmore Hall, W., last night, was a gallant departure from hyper-æsthetic music. . . . "Mrs. Dyer, the wretched baby-farmer," styled a "Victorian ballad," had a rowdy success. Mr. Foss vamped the accompaniment in the right tavern-parlour style, and the horrors of the subject caused roars of laughter. The crowded audience was delighted.'

Some of us would be glad to hear that this Mr. Foss and the one who wrote the disparaging article under discussion are not one and the same person; if they are, then may I whisper in friendly confidence to Mr. Foss that it is probably these little adventures into the underworld of music which tend to blind the musical faculty to the greatness of the works of the masters; they will most certainly impair the 'critical judgment' and 'artistic perceptivity' referred to by 'Peter Piper.'—Yours, &c.,

J. WEARHAM.

28, Mount Ephraim Lane, S.W. 16.

September, 1924.

STILL ON THE LARYNX!

SIR,—Concerning recent letters on high or low larynx and the laryngoscope. When will this futile, dark, and harmful quest cease? Who shall dogmatise to nature? This poking of the will into automatic processes is presumptuous and fatal. Any attempt to fix the larynx in song is so much local effort, the penalty of which is failure.

Given right bodily conditions, all parts above the chest are *let, not made*, to sing. Here the law of art is non-interference.

Again, the findings of the laryngoscope during attempted phonation are very misleading, for the simple reason that the artistic voice is necessarily invisible. There is nothing to be said against the laryngoscope in its proper sphere. In the hands of the skilled physician it is a boon and a blessing to men, but in the domain of song its use has exerted a baneful influence.

The same may be said of *all* anatomical methods. Physiological schools of singing never produced a singer, and never will. On the other hand they have ruined thousands of voices. The vocal profession has yet to learn the grand lesson of Ruskin as to the deleterious effects of importing anatomical conceptions into art. Physiology impinges very obliquely on the practical work of the singing master, whose domain is psychological, not anatomical. He is concerned with feeling, thought, and will, not with bones and meat. There is a right and a wrong use of the will. The only mechanical process legitimately related to the artistic will is right bodily position and action. This, plus non-interference with the parts above the chest, secures an equilibrium of forces and spontaneity of utterance in which the larynx is shut out of mind, because its position and play are automatically and unconsciously correct.

I repeat: Right bodily position and action, plus non-interference above the chest, is the *sine qua non* of free vocal utterance. Given this, the artist comes to his own. He seems no longer of the flesh. He is soul. His body or medium is tone, and through tonal spontaneity the soul is made manifest. Such, and such alone, is the way—nature, spirit, and meaning—of song.—Yours, &c.,

Corporation Street West,
Walsall.

WALTON ABBOTT.

September, 1924.

SIR,—As a vocal student at the G.S.M. in its early days, and one who has all along been keenly interested in the vocal art, I have been highly diverted in reading the articles on the above subject which have appeared in your recent issues.

The assertion not infrequently made that in no department of music teaching is there more quackery practised than in that of singing, receives some support in the two articles where the writers are poles asunder in their views, as every singer knows that in practice the larynx adapts itself naturally and automatically to the note required to be sung.—Yours, &c.,

JAMES O'DOWD.

SIR,—Owing to loose methods of reasoning your correspondent has been attacking Manuel Garcia when she should have attacked those of her living colleagues who, in her opinion, use the laryngoscope wrongly. To state that Manuel Garcia's invention (by which he verified the correctness of his theories concerning the vocal cords by ocular observation) did immense harm to singing, when she really means that people who stretch the throat with it while trying to sing do immense harm to their own singing, is much the same as observing that volumes of vocal exercise do immense harm to singing because the throat would be damaged if you put the volume into your mouth while singing.

Mrs. Aubrey questions the truth of Manuel Garcia's facts and the conclusions drawn! As these were accepted as scientifically proved by the Royal Society in London, the Institute in Paris, and by the scientific world generally sixty years ago, and have never been disputed since that time, Mrs. Aubrey sets herself up as superior to the greatest scientific societies.

Mrs. Aubrey attacks the whole of the members of laryngological societies all over the world as a body of men who have simply made use of the laryngoscope as a means of extracting fees from an unsuspecting public. Mrs. Aubrey is 'the real throat specialist.'

Mrs. Aubrey states that 'the larynx in the highest position it can assume is capable of expressing any emotion.' Evidently Mrs. Aubrey is superior to the science of acoustics and to the observations of physiologists. In regarding

certain facts as proved they have been as incapable of understanding logical scientific proof, as in her opinion the scientific world has been for sixty years over Garcia's observed facts and conclusions. The greatest teachers of the past have treated these facts as the foundation of their teaching.—Yours, &c., M. STERLING MACKINLAY.

August, 1924.

[This correspondence must now cease.—EDITOR.]

[A correspondent, whose name it will be kind to suppress, writes complaining of an unfavourable review of his compositions in our columns. He claims 'the right to hit back'—a right that will, of course, be conceded. But there are methods of hitting, and not all are permissible. So, as he begins by describing the offending reviewer as 'a congenital idiot' and a 'low-grade . . .' (the epithet is indecipherable), he adopts a form that at once puts him out of the ring, and we have accordingly diverted his blows to the waste-paper basket.—EDITOR.]

Sixty Years Ago

From the *Musical Times* of October, 1864 :

BIRMINGHAM FESTIVAL.—Nobody knows better than Mr. Costa that such an ovation as he experienced at Birmingham has little to do with the permanent place of his new oratorio in the temple of art. Worse compositions than 'Naaman' have ere now received a similar success, and better ones have been condemned. We can bear testimony, however, to the excessive beauty of many portions of the work. . . . The solo music given to Adah was sung by Mlle. Adelina Patti, who made a most successful début as an oratorio singer on this occasion, in such a manner as to have more than satisfied the composer. . . . 'Naaman' is a work of the highest order of talent, an advance upon 'Eli,' but an advance in that school of writing which, however great may be the temporary success, can never entitle it to a place with those mighty creations of genius, the appreciation of which is only deepened by age.

M. JULLIEN commenced a series of Promenade Concerts at Her Majesty's Theatre on September 19. The programme was made up of the usual mixture of symphonies, overtures, and quadrilles. In spite of the much talked of cultivation of musical taste in England, nobody seems to have the courage to attempt a nightly classical orchestral concert.

Sharps and Flats

The café band and the restaurant orchestra are direct incentives to indigestion.—A. T. Akeroyd.

The suggestion is nothing short of absurd. Music is a distinct aid to digestion. If people get indigestion, would they return time after time? People do not enjoy having indigestion.—*Buchanan Taylor, of Messrs. Lyons.*

I myself hardly ever read concert notices. It is bad enough to have to write the dreadful stuff; to read it is impossible.—*Ernest Newman.*

After having been an anti-nationalist all my life, I have come over to the English camp. I have definitely changed my faith. No more cosmopolitanism in music for me!—*W. J. Turner.*

Mozart, Haydn, and Chopin, were they alive to-day, would write fox-trots as naturally and inevitably as they once composed gavottes, minuetts, and mazurkas.—*George Vail.*

Jazz? I've never heard of it.—*Xaver Scharwenka.*

If the truth were known about the origin of the word 'Jazz' it would never be mentioned in polite society.—*Clay Thomas.*

I prefer 'Tannhäuser' to 'Lohengrin,' and the latter to the 'Ring.' Weber comes much closer to my temperament than Wagner, though of course I recognise the superiority of the giant of Bayreuth.—*Igor Stravinsky.*

Blared and blahed in Old World shrines of what is dignified as 'good music,' championed by pedants and quidnuncs in colleges and conservatories, patted on the back by newspaper critics and magazine feuilletonists, imitated and embellished by 'serious' composers, and given respectable place in the orthodox programmes of recitalists and concert organizations, jazz now finds itself without a future.—*Oscar Thompson.*

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

St. Simon's Orchestra, Southsea, would welcome amateur instrumentalists (string or wind). Practices, fortnightly, Wednesdays, 6.30 to 9.30.—HON. SECRETARY, 21, Frensham Road, Southsea.

Wanted for small orchestra in North London (easy reach of W.C.2 and N.5 districts), violins, viola, 'cello, clarinet, oboe, and bassoon. Small subscription, excellent library.—SECRETARY, 15, Eleanor Road, Romford Road, E.15.

Trained vocalist (mezzo-contralto) wishes to meet good accompanist for mutual practice.—I. F. W., 83, Standard Road, Bexley Heath, Kent.

The Westminster Choral Society resumes rehearsals on October 7, at the Guildhouse, Eccleston Square, S.W.1. Contralto and male voices wanted.—J. A. TRINDER, 96, Shoe Lane, E.C.4.

A new amateur orchestra, commencing in the autumn in North London, invites applications from all instruments.—SYDNEY ERRATT, 57, Petherton Road, Highbury, N.5.

Will gentlemen (any instruments) give voluntary help in forming a small band to perform at a men's service on Sunday afternoons in the N.7 postal district? Offers of occasional instrumental and vocal solos also wanted. The Organist may be seen on any Sunday afternoon at St. Mary Magdalene Church, Holloway Road, N.7. Service commences at 3.15.

The Butterworth Rembrandt Orchestra (fifty members) has a few vacancies for ladies and gentlemen (all instruments). Small subscription. Rehearsals, Fridays.—SECRETARY, Hughes's Memorial Hall, St. John's Hill, Clapham Junction, S.W.11.

Young gentleman wanted to act as manager to director and conductor of large orchestra. Entirely an honorary post. Applicant need not be a musician, but must have tact and business ability.—Write, stating age and other particulars, to W. C. B., 22, Chivalry Road, S.W.11.

Tenor vocalist wishes to meet accompanist for mutual practice. Sydenham or Beckenham districts, within easy reach of Penge East Station preferred.—P., c/o *Musical Times.*

Male-Voice Quartet, winner three London festivals, invites another quartet or individual singers to join in forming octet. Wood Green district.—G. H. WHEELER, 108, Lymington Avenue, N.22.

Croydon Symphony Orchestra and Philharmonic Society has vacancies for singers and instrumentalists. Works for this season include 'The Dream of Gerontius,' Beethoven's Symphony in C minor, Borodin's Symphony in B minor, 'Hiawatha,' &c.—All particulars from the hon. secretary, E. NUNNELEY, 20, Heathfield Road, South Croydon.

The Peel Orchestra invites applications for membership for the winter session. Excellent library.—Hon. secretary, G. E. BARBER, 19, John Street, Bedford Row, W.C.1.

Pianist (lady) wishes to meet violinist or vocalist for practice of accompaniments. Birmingham—Kings Norton or Moseley districts, or near.—X. L., c/o *Musical Times.*

Pianist (gentleman) wishes to meet violinist or 'cellist, residing in or near East Ham district, for mutual practice.—R. N. B., 47, Sibley Grove, East Ham, E.12.

The Leysian Mission Band wishes to hear from reliable cornet players, who would take up voluntary work in this connection.—BANDMASTER, Leysian Mission, City Road, E.C.

Violinist and pianist wish to meet 'cellist for mutual practice in chamber or orchestral trios.—S. E. W., *c/o Musical Times*.

Tenors and basses required for choral and orchestral society at West Ham. Wood-wind and brass players also wanted.—S. L., 160, Clements Road, East Ham, E.6.

Bowes Park Symphony Orchestra, North London (first-rate music only, with opportunities for solo work), has vacancies for wind (wood and brass) and 'cello.—Hon. secretary, W. PEARSON, 20, Beech Road, Bowes Park, N.

The North London Orchestral Society resumed rehearsals at St. John's Church Hall, Gloucester Road, Finsbury Park, N., on Monday, September 29, at 7.30. Flat pitch used. New members welcomed.—Applications to hon. secretary, Mrs. WALTER SEDGFIELD, 54, Bethune Road, N.16.

A small string orchestra is being formed for the purpose of playing for mutual enjoyment the works of Bach, Byrd, Handel, Purcell, Vaughan Williams, &c. Applications are invited from all instruments. Occasional concerts. Meetings near Victoria.—C. J. BATES, 76, Leighton Road, Ealing, W.13.

The Kensal Rise Orchestra (re-forming for the season 1924-25) has vacancies for good 2nd violins, viola, 'cello, bass, oboes, bassoons, and brass. Rehearsals, Thursdays, 8 p.m., at Kensal Rise Wesleyan Church.—Particulars from the hon. secretary, A. FENTIMAN, 42, Bathurst Gardens, Kensal Rise, N.W.10.

Chiswick and Gunnersbury Philharmonic Society (conductor, Mr. David M. Davis) would especially welcome men's voices for 'Il Trovatore' (concert version) and 'King Olaf.' Vacancy for double-bass, and others in choir and orchestra.—Hon. orchestral secretary, E. LESLIE SIKES, 223a, Hammersmith Road, W.6.

'Cellist and pianist wish to meet violinist for mutual practice of chamber music. Wimbledon.—M. A., *c/o Musical Times*.

London Shipping Orchestral Society resumes rehearsals at Institute of Marine Engineers, 85, Minories, E.1, on Mondays, at 6 p.m., commencing October 6. First concert of season at Queen's Hall on January 7, 1925. Vacancies in all departments for good instrumentalists.—A. D. WILLIS, *c/o* Bullard, King & Co., Ltd., 14, St. Mary Axe, E.C.3.

North London Philharmonic Society has vacancies in all departments of the orchestra, especially 'cello, viola, and double-bass. Rehearsals, Tuesday evenings.—SECRETARY, 30, Broke Road, Dalston, E.8.

Timpanist offers services to orchestral society possessing its own instruments. North London preferred.—W. H. H., *c/o Musical Times*.

Violinist and pianist wish to meet 'cellist for mutual practice.—C. J. HART, 3, St. Peter's Road, N.7.

Young lady pianist (L.R.A.M.) wishes to meet instrumentalist or vocalist for practice in accompaniment. Would join trio, quartet, or orchestra. Torquay district, or within easy reach by train or cycle.—A. V., *c/o Musical Times*.

St. Stephen's, Bow, Choral Society has vacancies for tenors and basses. Bach's '100th Psalm' and People's Palace Festival music. Rehearsals, Tuesday evenings, commencing October.—W. E. PEPPER, 32, Marlborough Road, E.18.

Soprano wishes to meet accompanist (lady) for mutual practice. West London.—SOPRANO, *c/o Musical Times*.

Pianist and violinist (gentlemen) wish to meet violinist, 'cellist, flautist, &c., for weekly practice, collective or individual, of duets, trios, quartets, &c.—CHARLES P. COCKS, 'Trenance,' Morland Road, Croydon.

Pianist wishes to meet instrumentalists for chamber music practice. North London district.—A. R. C. M., 11, Albert Road, Dalston, E.8.

Instrumentalists required to form orchestra for St. Philip's Church, Kennington Road, S.E.11. Good choir and organ. In practice, Moore's 'Darkest Hour.'—Write, F. A. EUSTACE, 42, Dawney Road, S.W.18.

Second violinist and 'cellist required to complete a string quartet. Cricklewood district.—PIANIST, *c/o Musical Times*.

Good instrumentalists, strings, wood-wind, &c., required for monthly Sunday evening musical service at Whitefield's Tabernacle, Tottenham Court Road, W.1. Rehearsals, Wednesdays, at 8. No subscriptions.—SPENCER SHAW, 112, Tufnell Park Road, N.7.

Grafton Philharmonic Society has vacancies for all voices. Rehearsals are held in the Church Parlour of Clapham Congregational Church, Grafton Square, Old Town, Clapham, on Thursdays, at 8 p.m. The works to be rehearsed are Brahms's 'Requiem,' English madrigals, 'St. Matthew' Passion, &c.—Apply to the hon. musical director, HENRY F. HALL, 'Forest End,' Forest Hill Road, S.E.23.

Viola-player wanted to join string quartet for practice of chamber music. Bolton (Lancashire) district.—L. C., *c/o Musical Times*.

Good amateur violinists and other instrumentalists required in the orchestra of the West Middlesex Musical Society. Rehearsals, Wednesdays, at Haven Green Hall, Ealing.—Full particulars from the HON. SECRETARY, 20, Frodhook Avenue, Ealing, W.5.

Pianist wishes to accompany violinist or join orchestra. Good reader. Can play second violin.—COOPER SMITH, 2, Franconia Road, Clapham, S.W.4.

Tenor choralist (Handel Festival Choir) wants assistance from pianist in rehearsing the lesser-known works of Handel, &c. One evening a week. London district.—C. F. H., *c/o Musical Times*.

CHANTING: A SUGGESTION

BY DONALD MACARTHUR

Some years back an eminent plainchant expert and researcher remarked airily that we should never have a really satisfactory pointing for the English Psalms until we had a new translation of the Psalter—an amazing *obiter dictum* from one with whom the excellent old saw, 'The text the mistress; the note the slave,' was a boasted working principle. No doubt when the Church Assembly has finished its protracted labours on Prayer Book revision, there will be licensed an amended translation, apparently already in existence; but this, while removing a few archaisms and correcting one or two obvious mistranslations, will leave the old rhythms of the current version very much as we now have them, and we shall be no nearer escaping the problems which these rhythms often present us.

The Book of Common Prayer on its title-page informs us that it offers us the Psalms 'pointed as they are to be sung or said in Churches.' This refers to the colon which divides every verse into two sections, and may seem a very large name for a very small matter. But loyalty demands that, whatever further provision is made for ease and fluency in chanting, this division should be scrupulously observed. A sensible pause at the colon point is a tradition of immemorial antiquity, and the suggestion of a median break lingers even in the most modern form of the Anglican chant. In many verses of Psalms and Canticles the existing point of division does not seem particularly happy; there are cases where each of us may perhaps feel that if the business had been left to him he could have done it better. But even in some apparently perverse divisions there is force when the matter is thought out. Anyone who has been used to the Benedictine pause must feel, for example, that in saying the *Te Deum* there is a dramatic fitness and intensity about 'We believe that Thou shalt come: to be our Judge' that the sentence in one breath lacks. Therefore the temptation to dodge the authoritative colon for our own

private ends—either by combining two verses or by breaking up one verse into two or more—should be severely repressed. There is an ill precedent for the first of these courses in the joining of verses 12 and 13 of the *Te Deum*, a long-standing custom of many choirs. As to the second, many recent pointed Psalters (the 'Barless' most frequently) have not hesitated to do so where it appeared that smoother singing might be facilitated thereby.

Meanwhile if the text is thus beyond liberties, the note, even in the Anglican chant—as is rightly assumed by every worker in the direction of freer and more elastic chanting—is not. And it will bend itself very nicely to meet one awkward case: the final half-verse of a Psalm that has only five syllables or less. Plainsong finds no difficulty with these short ends, being able to suppress the 'dominant' (i.e., reciting note), and even others if necessary. Anglican pointing ordinarily meets the case by giving the reciting note and that which follows to one syllable: e.g., 'and | —re- | prove | me,' an arrangement that gives an awkward cross accent which is felt even in an expert choir's singing, and grows more emphatic the less well-trained the choir is. Some Psalters advise the suppression of the reciting note here after the plainchant fashion, but the build of the Anglican chant and the equipment of an average choir make this far from a simple matter—unless the chant be on the pattern of those early ones in which the note that precedes the double-bar and that which follows it are identical and rest on the same harmony. With Pelham Humfrey's 'Grand Chant,' for example, in the last verse of Psalm 150, we can cut out the second reciting chord very nicely and obviously escape the cross accent thereby.

But if instead of cutting out that chord we think of it as absorbed into the first section of the chant, thus:

Ex. 1.

Let every thing that hath breath : . . Praise . . the Lord.

the door is at once open to a treatment that will fit chants that are without that prescribed limitation. A single syllable precedes the colon, but the harmony changes; well, let it:

Ex. 2.

Wherefore shall the heathen say : . . Where is now their God?

Not very difficult to get smooth. There are chants as comparatively old as Crotch's time that have normally two notes in the pre-colon bar which sing quite easily to a single syllable. Easier still if before the colon there are two syllables:

Ex. 3.

O praise the Lord of hea - ven : praise Him in the height.
Praise Him, all ye angels of His : . . praise Him, all His host.
Beasts and all His : . . cat - tle : worms and feathered fowls.

Having thus started along the line of least resistance it soon becomes plain that even where the absorbed reciting

note is not identical with its predecessor it can be used for a single syllable, provided it does not proceed by a leap:

Ex. 4.

For mine eyes have seen : . . Thy sal - va - tion.

Where there are two (or three) syllables before the colon, even the leap does not matter; in fact, it is a merit:

Ex. 5.

Let his children be fath - er - less : and his wife a widow.

Thy children like the o - live branch - es : round a - bout thy table.

All these examples are from single chants. Many double chants are equally tractable:

Ex. 6.

But Thou con - tinu - est ho - ly : O Thou worship of Israel.

Ex. 7.

Whoso leadeth a god - ly life : . . he shall be my servant.

Whoso privily slander - eth his neigh - bour : him will I des - troy.

A good free style of chanting is assumed, in which the convention of semibreve and minim is taken for what it is worth: a convention. Apart from this convention, what is suggested here would be much better conveyed—so far as good chanting can be expressed in any notation—by crotchets and quavers. The pointing followed is that of the much-used 'Cathedral Psalter.' The musical examples have not been specially chosen for the purposes of this article. In each case the chant is that assigned to the Psalm in a collection which was made years ago for a small country choir with no object than that of securing flexibility and low reciting pitch. The assigned chants in other collections may not always give such happy results. But what choir adheres strictly to any collection of chants;

unless, perhaps, it be one of its own making? Substitution would be an easy matter where the appointed chant happens to be refractory.

The village choir just mentioned grasped the principle after a quarter of an hour's talk, with examples, and has since applied it unhesitatingly to new cases as they arise. A small cautionary mark against each verse requiring this treatment jogs the memory, but is now hardly needed. The method can be applied to any pointing of any Anglican Psalter.

THE WELSH WEEK AT WEMBLEY

The Welsh Musical Festival at Wembley—August 25 to 30—was a gallant attempt to uphold the rights of music in that huge fair. It certainly was a magnificent advertisement for the musical claims of the Welsh. 'Wales sings to the British Empire' was everywhere announced, and if the sightseers in their myriads did not all go to hear, none could help but have it impressed on him that Wales was being true to her vocal traditions.

Historians may say that choral singing is comparatively a new thing in Wales, that there are singularly slight records of any ancient music in Wales, and that the folk-song of Wales is decidedly scanty. No matter: the legend is safely established in England that Wales is and has been through all the ages a great land of music. The visitor to the National Eisteddfod is sometimes inclined to believe that it is the last stronghold of bad music. Nevertheless, there is good in this rather flattering theory that the Welsh are musical beyond most men. It does induce a great number of Welsh folk to take to music, and in the matter of choral singing numbers do count. There are also a great number of composers in Wales, and this is not an unmixed blessing, for any Welsh composer who can put together a more or less grammatical part-song expects to be handsomely performed. At the Eisteddfod and elsewhere, Wales is very generous to these would-be immortals. The most that can be critically said is that when a Welsh musical genius one day comes into being, there will be all the machinery ready to bring him at once into the light. Minor Welsh composers seem to be the most generously treated of creative musicians to-day—except, perhaps, the members of the Paris 'Six.'

A good deal of Welsh music was heard in this Wembley week, but a good deal also of universal music. In fact it was less the native works, and even less the standard of the performances than the excellence of the foreign music chosen, which distinguished the Festival and promised a better future for musical Wales. It was indeed predominantly a week of Bach, with performances of the B minor Mass, the 'St. Matthew' Passion, the cantata, 'Sleepers, wake!' and part of 'O Light Everlasting.' A few years ago Bach was virtually unknown in Wales. Mendelssohn was the musical overlord there. If this new cult of Bach has gone really deep, then there is a new hope for Wales. Music in Wales has for the most part been a great, easy-going democratic affair—much heart and little head. Bach, if his lesson is being well read, will not tolerate that. His lesson inculcates a higher artistic honour.

The moving spirit of the whole week was Sir Walford Davies, the director of the National Council of Music, University of Wales, and his earnest and ardent character helped much to make of it all a truly artistic endeavour. It might so easily have been a mere musical bean-feasting. The difficulties in the way of a calmly uplifting achievement and the atmosphere proper to the making of great music were vast, not to say insuperable. The Conference Hall, where the concerts of the first five days were given, is a convenient room. A hall of that size would be useful near Oxford Circus. But it has a fierce echo. To be made tolerable the hall should have some floor covering, heavy hangings, and a full audience. As it was it was nearly intolerable. The audiences were not very numerous. The Festival had been rather under-advertised, or surely out of the vast and aimlessly wandering hordes in the grounds of Wembley there would have been enough inclined to fill that hall for a couple of hours of noble music. Those that came in were in large part disinclined

to listen. There probably have never been such non-listeners at performances of Bach's Mass and 'Passion.' They talked, they smoked, they walked in and out as they saw fit—and all this in a room where the least whisper is magnified. It was unfortunate that the supply of programmes was inadequate. And even when a programme was secured the information it afforded was extremely meagre. It gave no text of any of the works sung, and no sort of explanation. One must assume that the non-listening Wemblers had, poor things, no notion of what was in progress. In the face of all this, the proper dignity of a musical festival could not very well be maintained, and it did not matter very much that programmes had to be greatly modified at the last minute, with attendant explanations. Sir Walford Davies indeed was always having to make explanatory speeches of one sort or another. Before the 'St. Matthew' Passion he 'gave away' that there had been no rehearsal and prophesied a break-down—which too truly occurred. At another concert a Welsh oratorio was interrupted for an oration by an M.P. from the Rhondda Valley, who at some length expressed the thanks of the concert-givers for the presence of the audience while reproaching absentees for the emptiness of many seats—together a homely proceeding which persons without a taste for oratory would call a waste of time.

Throughout the week the orchestra was the newly established Welsh Symphony Orchestra, which was reinforced by a number of London specialists. It is not yet a perfect instrument, but it is capital that it should be in existence. It will help all manner of musical enterprises in Wales, where the lack of an orchestra has long been a great handicap.

The Cardiff Musical Society (conductor, Mr. T. E. Aylward) began the Festival with an admirable programme—Palestrina, Gibbons and Wilbye, and Parry, Stanford, and Gerrard Williams. It is a choir that cultivates great delicacy and tenderness of expression. There were exquisite moments in Stanford's 'Heracitus,' Parry's 'There is an Old Belief,' and the cadence of Wilbye's 'Sweet honey-sucking bees.' Rhythmically it was less admirable. Sir Walford Davies took Mr. Aylward's place to conduct 'Sleepers, wake!' Here the alliance between singers and orchestra was felt to be improvised, and although Sir Walford kept it together manfully, this was not full compensation for the missing calm assurance. The soloists had not a good Bach style. They were too concerned with themselves, too expressive.

On the second day the orchestra gave two concerts, with Dvorák's 'New World' Symphony—really well played, the orchestra here evidently being thoroughly at home—and Sir Frederic Cowen's B flat ('Welsh') Symphony, which is certainly faded, yet still possesses elegance and attractiveness up to a point. A 'Celtic Rhapsody' by Cyril Jenkins was a workmanlike and acceptable setting-down of such fine tunes as 'The Rising of the Lark,' 'David of the White Rock,' and 'The Hunting of the Hare.' A Prelude in A minor by Kenneth Harding was a discreet little orchestral sketch, with various influences obviously enough acknowledged. Mr. W. R. Allen sang Dr. J. R. Heath's song, 'Admiral Death,' and Mr. David Ellis a set of Cywyddau by Dr. Vaughan Thomas, which had an engaging and decidedly national flavour. Another Welsh piece which seemed to be exploring a way to a new national style was 'Y Deildy,' by Dr. Lloyd Williams. This was a setting for tenor solo of an amorous ode by the 14th-century poet, Dafydd ap Gwilym, with a softly murmured choral accompaniment (no instruments). The tenor part was chant-like, and was, we were told, closely modelled on the rhythm of the verses. Not knowing Welsh, one missed something, but the effect still was beautifully tender and poetic—a promising departure from ordinary types of part-song. It was encored.

On the third day three Welsh boys' schools gave demonstrations of their musical instruction. These were very jolly. Dolgelly and Barry (Romilly Road) gave concerts, and Hendrefadog sang 'The Mikado.' Dolgelly is evidently a paradise for a music-loving school-boy. Chamber works of Handel, Haydn, Mozart, and Beethoven were played, and the choir tackled Elgar's lovely part-song 'The Snow.' We also heard some of the airs ('Dolgelly

tunes') which the lads themselves had written, in pursuance of Sir Walford Davies's policy of setting all musical students on some sort of creative work.

At night the Ammanford Choral Society (conductor, Mr. Gwilym R. Jones) sang a selection from the B minor Mass. The soloists were Miss Katie Griffiths, Miss Rose Myrtil, and Mr. Tom Pickering. Sir Walford Davies played the *continuo* at the pianoforte. This Ammanford choir had been the first to sing the Bach Mass in Wales two years ago at the Ammanford Eisteddfod. Great credit for this feat redounds to the choir-master, of whom Ammanford may be proud. The choir is a capital body, and had learnt the work well. The singers should be capable of giving a first-rate performance of the work one day. It is always hard to suggest that a choir-master should at the last hand over the fruits of his labours to be displayed by another conductor. This Ammanford conductor was able up to a point, but he could not make the most of his forces. Certainly the brilliant choruses were electrifying, but the slow choruses got rather stodgy and dull, and there was altogether too little *finesse*. The contralto soloist did well, particularly in the upper part of her voice.

'Arch y Cyfamod,' by David Jenkins, was promised by Pontygwaith Harmonic Society on the afternoon of August 28—a promise of some vagueness for English wanderers at Wembley. It turned out to be an oratorio ('Ark of the Covenant') by a composer who flourished half-a-century ago, but wrote then in a style of fifty years earlier still. An excellent choir worked hard to lash this music into life. Mr. W. M. Williams conducted. There was a good deal for the tenor soloist to do, and this was uncommonly well done by Mr. Myrddin Lewis, who made the most favourable impression among the soloists of the week. This young man has thoroughly sound technique and a most pleasant, free delivery.

At night, Sir Walford Davies conducted the Passion, with choral contingents from fourteen different places. Above are indicated some of the reasons why this fell short of an ideal performance. One did not respect the endeavours any the less. Miss Dilys Jones was good in the contralto arias. Mr. W. R. Allen sang the part of Jesus with earnest emotion—a degree of restraint would have been to the good. Mr. Owen Bryngwyn (bass) had a good voice, but was insufficiently prepared. The Evangelist was Mr. Pickering, who has decided gifts for this peculiarly exacting music, though there was some amount of backsliding into throaty vowels.

On the fifth day, Pontypool was to have come and repeated its 'Gerontius' performance of the recent Eisteddfod. Instead, we heard the Troedryhiw Choir sing the test-pieces with which it had carried off first honours at that function. These pieces were the first chorus from Bach's 'O Light Everlasting,' Cyril Jenkins's 'Song of the Silent Land,' and 'Y Delyn Fud,' by Dr. David Evans. Mr. Herbert Llewellyn and Sir Walford Davies conducted. Mr. Jenkins's work had not, as a matter of fact, been heard at the Eisteddfod, owing to mishaps to band parts. It came out well now. It is a short ode, related in form, and to some extent in expression, to such pieces of Brahms as the 'Song of Destiny.' This music did not smite one with any overwhelming power or originality, but its handling of orchestra and chorus was dexterous. The composer seemed to know more surely than some of his compatriots whom we had heard, where he was bound for; and a measure of beauty was yielded. This concert was long and mixed, for though there were such good things as song-cycles by Elgar and Vaughan Williams, the audience prolonged the affair by lionising the singer of an imperfect performance of 'Lo, here the gentle lark,' and such like.

The gigantic concluding concert (three thousand singers in the Stadium) asked for little comment, for it was of the order of a national rather than a musical function. The truth is, there is little or no true musical effect from performances in such conditions, though the eye may all the time be adjuring the ear to be properly impressed. The programme consisted of a portion of 'The Messiah,' and a very interesting mixed bag of Welsh and other music. All this is published together in book form, and since it contains a quantity of good things it ought to have a permanent life in musical Wales. The Elizabethan lutenist Robert Jones is

included, on the strength of his name, and there are two excerpts from Palestrina. If Wales takes to the 16th century the future will be brighter for all who come in touch with her musical doings. It remains to be said that the Stadium audience was gigantic—a proper reward for the choirs, many of whom had had a night's travel in order to reach Wembley, and were faced with another before they regained home.

C.

PROMENADE CONCERTS

One or two impressions stand out now that half the season of Queen's Hall Promenades has gone by. One is that the Haydn and Mozart Symphonies have brightened the programmes very greatly. The audiences at the Tuesday concerts, when these works are down (generally in happy association with something of Bach), have been steadily increasing, so that the last Tuesday of which I can speak here (September 16) brought enough people to pack the hall in every part. That may have been partly because Miss Myra Hess was playing. The artist still 'draws' more than the work. But if that is to be deplored as a rule, admiration of Miss Hess, carried to any length this side of idolatry, is not only excusable but commendable. That great artist, even in the Schumann Concerto, with its half-hearted orchestration, its inability to work up a climax, and its few timid attempts at development, gave genuine pleasure, because Miss Hess was so tender and coaxing with it. In the fifth 'Brandenburg' of Bach, her association with Mr. Charles Woodhouse and Mr. Murchie (violin and flute) provided a beautiful example of perfect felicity and mutual understanding. Than Mr. Murchie's flute playing I know nothing more satisfying to the lover of artistic shading and rhythmic subtlety.

But not all the soloists have been so mature in skill. The second of my impressions—after hearing many performers new to these concerts, and some who are regular visitors—is that imaginative artists are still very rare. Miss Margaret Fairless's Bach, for instance (in the second Violin Concerto in E) never got to the heart of the matter. Her rubato, her 'romantic' phrasing, would have been delicious in Mendelssohn; Bach was quite beyond her. A week later Madame Adila Fachiri was far more finely 'in the spirit,' in the A minor Concerto. Her tendency slightly to hurry was probably the result of an excess of that nervous energy which so distinguishes and graces her pure, virile playing. The slow movement, through her instrumentality, was a noble utterance.

Miss Harriet Cohen's reading of the D minor Pianoforte Concerto was full of emotion keenly controlled, of tonal beauty and rich expressiveness. The two-pianoforte adventure of Messrs. Langrish and Tidmarsh, in the third Concerto for this combination, was an assured success also. These excellently matched partners were so rhythmically alive and resilient that every phrase was a delight. Then we have had the Concerto in C for three pianofortes (Miss Isobel Gray, Miss Jessie Bristol, and Mr. Claude Pollard), with its strikingly dramatic *Adagio*; and a charmingly urbane, polished performance of the third double Violin Concerto, with strings and organ, by the partners at the orchestra's first desk, Mr. Woodhouse and Mr. Sutherland Mackay, the latter of whom we welcome after some years' absence. These were glorious feasts of Bach.

Only one or two of the singers have made us feel that they have power and personality above the average. Mr. Arthur Cranmer, who has a strong sense of drama, and will, I think, develop still broader vocal foundations on which to support it, stood out; and Madame Tatiana Makushina, too, can pose and 'hold' a song cleanly, and can penetrate below its surface. Messrs. Arthur Jordan and Tudor Davies have sung, the former a little above his former best (in 'Tannhäuser's Pilgrimage' he took a grip of the story and presented it as graphically as his limitations of tone-colour allow), and the other below his best. If only Mr. Davies would cease to strain and tighten his tone, his good long breathing and artistic phrasing would enable us to be at ease when listening to him. At present we are all anxiety, because of the sympathetic (though far from appreciative) feeling of strain that comes to us when he sings throatily, as he almost always does.

A third point about this series of concerts may be mentioned. One would very much like to know why certain works are brought out at all. What possible interest could anyone be expected to take in the rambling third Symphony of Saint-Saëns, for instance; or what nourishment is to be found in the second Symphony of Rachmaninov, that, though it contains dozens of skilful openings, does so little with any of them, works up many bustling climaxes on the too easy plan of sequentially presenting by no means vital themes, and generally spends its substance to surprisingly little profit? These works are distinctly poor. There are others, ancient battle steeds that ought not, if we were to hold to the highest artistic standards, to be trotted out again; but I know there is a public for them, and the organizers of the Proms. must consider the box-office. Without their concern for this side of the enterprise, we should, of course, have no concerts at all.

The complaint about the production of works like those I have mentioned is that if they were left where they ought to lie, on the top shelf, there would be room for more than one Brahms Symphony in the programmes of sixty-one concerts—and perhaps even one of Elgar's might be heard. A grumble about the make-up of the programmes must not, however, be taken as meaning that one does not intensely appreciate the general quality of the fare provided. The Proms. have helped us to face the foreigner in the gate when the quality of British orchestral playing has been raised, and when there has been talk of what good things 'popular' programmes might contain.

There was a curious thing to note on September 1. Miss Austral sang 'Isolde's death-song' very nobly, and with more fully-developed tone in her former weak spots—the middle and lower-middle parts of the voice—than I have heard from her before; and then she made a quite poor attempt at the Waltz Song from 'Tom Jones,' singing it with little sense of style. That was odd. Perhaps she can only do good things well. I hope she may think so, and let the ballads go by. Hers is too fine a voice to waste on trifles. I have found it worth while to stay sometimes for the second part of the programme. They not infrequently reveal another side of singers whose management of the operatic air in the first half may or may not have been adroit. By hearing them in music differing in quality so widely, I have often felt that a surer judgment could be come to. They cannot complain that it is not fair to take their ballad singing into account. As things are, this must, with most of them, represent the greater part of their concert experience, and if they must sing ballads, they ought to be expected to make the most of them. Curiously enough, quite a number seem to do much better in real music. Possibly they are a little awed by the operatic airs, and take fewer liberties with them than they do with the small things. One or two do equally well in either kind of music. Mr. Hubert Eisdell is in this class—but he takes great care to choose something operatic that demands only what he can give—refined, delicate tone and graceful phrasing. The voice wears a little, but Mr. Eisdell will be an idol of his particular public for years to come.

A member of the orchestra, Mr. Granville Britton, played confidently, with good tone and almost complete security in the heights, in Dvořák's 'Cello Concerto. Against the name of Miss Mila Wellerson, an agile young player of the same instrument, I find the pencilled note on my programme, 'This day arrived Jackie Coogan.' There was an air of the 'stunt' about her playing. I think Miss Wellerson has some good stuff in her; but she needs very careful guidance, and must not be allowed to throw off fireworks quite so casually (and sometimes badly) as she did in an arrangement she has made of a Paganini fiddle concerto movement. I do not know what happened to the orchestration of this—maybe it was mislaid in the conversion process.

Moisevitich played the Tchaikovsky B flat minor Concerto superbly. I use the adverb only as meaning that the work has, I believe, found its ideal interpreter in this player. Both it and he have a touch of the Robot. His interpretation represents only one side of pianoforte playing. I regard his conception of the instrument as singularly limited; but if you like that sort of thing, his glittering,

steely playing of the Tchaikovsky is of the sort to attract you, as it did the great crowd of worshippers who came to hear him.

As I noted last month, there are no actual novelties this season. One or two of the works that startled us in recent years are being done. Scriabin's 'Poem of Ecstasy' is one. The startling thing to me was to find how its effect palls now. It used to excite. What has happened? Can it be that the real quality in the music, that underlies all the would-be ecstatic mumbo-jumbo of the thing, is insufficient—that the padding is coming off, and the man beneath is being revealed as, not quite an ordinary man, but not nearly a god?

Re-hearings of one or two native works have been pleasant. Mr. Philip Sainton, who leads the orchestra's violas, conducted again his sketches 'The Sea' and 'The Shipyards.' He has a sure ear for sound-colour, and in the second piece he has done a notable thing in conveying an impression of immense energy and noise, while maintaining a strong flow of really musical ideas.

Dr. Malcolm Sargent's 'Impression of a Windy Day' is one of those bits of clever scoring in which, if you are in the mood to be pleased, you do not probe too deeply for vital themes or close-knit development. 'Here's a rather sporting idea. How does it strike you?' says the composer, and the right answer is, 'Jolly!'

E. J. Moeran's 'Rhapsody' is the kind of music that, in itself arousing no great enthusiasm, makes one hope to hear more from the composer. His use of folk-song-like themes does not quite give us the best chance of estimating his talent. I hope the good things I feel sure he has to say will not be spoiled by his insistence on this folk-song idiom. There is just a little danger in that, I think. His command of colour is already great, but we want to be sure of his constructive power. He may prove a broadening and significant figure when he gets to grips with big things.

A little Suite for strings by Miss Susan Spain-Dunk was just a collection of neat trifles, that amateur orchestra would like to play. She says a small thing cleanly, without waste of words, in a perfectly familiar style.

Finally, a word of warm appreciation of the orchestral playing in general. There have been small lapses, but the brilliancy and breadth of the great majority of the performances, under Sir Henry Wood's sure command, have been notable.

W. R. A.

THE MARGATE FESTIVAL.

Margate is fortunate in possessing the chief requisites for a musical festival: (1) A large, bright, and comfortable concert-hall, good for sound; (2) an established orchestra; (3) a conductor worthy of his job. This is Mr. Bainbridge Robinson, whose services are employed by the municipality. Report speaks well of the music which he and the orchestra supply in their daily round. First-hand evidence, gleaned at the Festival of September 13-18, proved that they can rise to a special occasion. The Festival was the fourth at Margate. The scheme of its six concerts ran as follows. Miscellaneous and orchestral; an oratorio; Josef Holbrooke; Eugene Goossens and modern music; light music; ballads.

The miscellaneous selection was far from commonplace—Mancinelli's Overture 'Cleopatra' and the 'Caucasian Sketches' of Ippolitov Ivanov are not everyday music. In the Concerto, Liszt in E flat, was a commonplace affair. Mr. Walter Rummel's playing of it was nothing of the kind. Nor were all of the songs sung by Miss Esthe Coleman. Altogether, the concert was suitable for the opening of a Festival, on a Saturday night, at the seaside.

For the second concert, on Sunday evening, everything was felicitously arranged. The London Choral Society, Mr. Arthur Fagge and all, came down and sang 'The Dream of Gerontius.' It was a case for congratulation both on the idea and on the way it was carried out. The choral singers were thoroughly familiar with the work, or sang as if they were, and everything which they and the orchestra contributed to the performance helped to strengthen the impression made by this great music upon an audience largely unfamiliar with it. The solo parts were taken by Miss Sybil Cropper, Mr. Arthur Jordan, and Mr. Walter Saul.

On Monday the audience made full acquaintance with Mr. Josef Holbrooke through his conducting and three of

his works—the 'Three Blind Mice' Variations, the Violin Concerto (played by M. Miroslav), and 'The Birds of Rhannon.' The acquaintance was friendly. The other works in the programme were Tchaikovsky's 'Romeo and Juliet' and Elgar's 'Polonia.'

The best of the orchestral concerts came on the following evening. Miss Beatrice Harrison played the Elgar Violoncello Concerto, and Mr. Goossens conducted the Bach-Elgar Prelude and Fugue, a 'Firebird' Suite, 'L'Après-Midi d'un Faune,' his own 'By the Tarn' and 'Tam o' Shanter,' and—happy selection—the eighth Symphony of Beethoven. Both the Concerto and the Bach transcription made a great impression.

The 'light music' concert owed much to Mr. Norman O'Neill, who conducted several of his fanciful pieces, notably those with which he adorned the productions of 'The Blue Bird' and 'Mary Rose.' Mr. Albert Ketèlbey also conducted his own works. These included a 'Suite Romantique' and an Overture, 'Chal Romano,' which were not appreciably 'lighter' than a good deal that had occurred in previous concerts. A third composer of the evening was Lieut. Walton O'Donnell with two works, 'Theme and Variations' and 'Miniature-Suite,' which Mr. Bainbridge Robinson conducted. The ballad concert at the end of the Festival was no doubt a necessary concession. The best part of it was the instrumental music composed and conducted by Mr. Montague Phillips.

CHORAL SOCIETY PROGRAMMES

LONDON DISTRICT

The programme of the Philharmonic Choir will be found in our 'Occasional Note' on p. 905.

THE ROYAL CHORAL SOCIETY will (as usual) give concerts at the Royal Albert Hall on Saturday afternoons. The dates, works, and conductors are as follows: October 18, 'Elijah,' Mr. Albert Coates; November 15, Elgar's 'The Spirit of England' and Dame Ethel Smyth's Mass in D. Dr. Malcolm Sargent; December 20, Carols, Mr. H. L. Balfour; January 3, 'The Messiah,' Mr. H. L. Balfour; January 21, 'Hiawatha,' Mr. Eugène Goossens; February 28, 'The Dream of Gerontius'; March 21, Mass in B minor, Mr. Hamilton Harty. The last concert of the season is the performance of 'The Messiah,' under Dr. E. C. Bairstow, on Good Friday, April 10.

THE CIVIL SERVICE CHOIR, now conducted by Mr. Rutland Boughton, opens on December 4 with Bach's 'Sleepers, wake,' Mr. Boughton's Motet, 'The City,' and a work for female voices by Alec Rowley; the second programme, on February 11, is largely Elizabethan; the third, on April 1, includes Bach's 'Be not afraid' and Bainton's Choral Symphony, 'Before Sunrise.' The scheme is varied in many ways, notably with chamber music—Mozart's Oboe Quartet and Elgar's Pianoforte Quintet.

THE ALEXANDRA PALACE CHORAL AND ORCHESTRAL SOCIETY, conducted by Mr. Allen Gill, has the following programme: October 11, 'Elijah'; November 15, the third Acts of 'Tannhäuser' and 'Lohengrin'; December 6, 'The Song of Hiawatha'; February 7, the Mass in B minor; March 7, 'The Dream of Gerontius'; May 2, 'The Apostles.' The customary Good Friday performance of 'The Messiah' will not be given.

No information is yet to hand from the other leading choral societies. Such particulars as have arrived from suburban and provincial societies will be given next month, when we hope that the list will be representative.

The prospectus of the Strolling Players Amateur Orchestral Society is of remarkable enterprise. The following are among the works to be performed: The 'Eroica' Symphony, Holbrooke's 'The Birds of Rhannon,' Cowen's 'Concert-stücke' for pianoforte and orchestra (these at the first concert, December 11); Dvorák's third Symphony, Goossens's 'Symphonietta' and Frank Bridge's 'Two Tone-Poems.' Mr. Joseph Ivimey is to be congratulated on having amateur players in whom he can place such reliance.

Competition Festival Record

THE BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

The third annual general meeting of the Federation will be held in the Conference Hall, Central Hall, Westminster, at 12 o'clock on Saturday, November 1.

The fourth annual general Conference will be held at 2 o'clock on the same day, at the same place. Discussion is invited on topics of interest to members of the Federation. Any member who wishes to introduce a subject should give notice to the secretary, Mr. H. Fairfax Jones, 3, Central Buildings, Westminster, S.W.1, by October 13.

BLACKPOOL FESTIVAL

The eighteenth Blackpool Festival will be held at the Winter Gardens during the week of October 13-18. It exceeds all previous Festivals in the number of classes (seventy-four), and of entries (seventeen hundred). Choirs, solo singers, and solo players, of course, account for the bulk of the entries. The interesting figures are those contained in the various branches of work which in the competition movement generally have been considered as experimental or even unnecessary. Thus there are thirty folk-dance teams, over thirty vocal quartets and quintets, a hundred and sixty entries for operatic ensemble, and a hundred and fifteen for the scholarship scheme.

The list of test-pieces for vocal soloists deserves quotation as a specimen of competition standards:

Soprano	'O King of kings, Alleluia'	Handel
	'Aria de Lia'	Debussy
	'Phædra'	Maurice Bezy
Mezzo-	'With loving caresses'	Handel
Soprano	'Vergebliches Ständchen'	Brahms
	'La Fiancée du Timbalier'	Saint-Saëns

For the choirs this is a Festival of romantic and modern but not over-modern music. Bantock comes largely into the scheme; of Elgar there is the recent male-voice song, 'The Wanderer'; Parry, Stanford, Schumann, and Brahms steady the balance of the programme. Of old music there is Nicolson's 'Sing, shepherds all' for the chief mixed-voice class, and Byrd's 'This sweet and merry month' for the second class. If there are any to claim that the older vocal music should have more scope, they may be reminded that three years ago the mixed-voice choirs sang nothing but Bach's 'Sing ye to the Lord.'

The adjudicatory bench includes many newcomers: Miss Irene Scharrer, Miss Olga Haley, Miss Caroline Hatchard, Mr. George Parker, Mr. Norman Allin, Miss Lucy Pierce, Dr. W. G. Whittaker, Mr. E. Stanley Roper, and Mr. Arnold Bax.

As a result of inquiries received, we are led to ask: Has Southampton begun to think about a musical competition festival? If not, why not? It is one of the most important cities on the South Coast, and the centre of a group of likely small towns. Hampshire has shown its musicality in festival activities and other musical doings of a high order at Portsmouth, Winchester, Petersfield, Bournemouth, &c.; and Southampton itself was (and perhaps still is) the headquarters of a Test Valley Musical Society whose choral and orchestral doings we ourselves had the pleasure of sampling at least twenty years ago. Moreover, it has recently added a musical chair to its University. Presumably there are choral societies at Southampton, but no news of them comes our way. Perhaps Prof. Leake and a few more leaders in the port's music will get together and remove what is really a reproach. A line to the Secretary of the Federation of Musical Competition Festivals, 3, Central Buildings, Westminster, S.W.1, will bring advice and, if necessary, a visit.

Music in the provinces

BIRMINGHAM.—The programme of the City of Birmingham Orchestra includes ten symphony concerts, six popular concerts, and a regular series of Sunday concerts. Among the works to be performed are Armstrong Gibbs's 'A Vision of Night,' Bax's Symphonic Variations for pianoforte and orchestra (Miss Harriet Cohen), Arthur Bliss's 'Colour' Symphony, and John Ireland's Symphonic Rhapsody 'Mai-Dun.' The conductor-in-chief is Mr. Adrian C. Boulton, and visiting conductors are Mr. Eugène Goossens, Sir Landon Ronald, and M. Bruno Walter.

GUILDFORD.—The four subscription concerts announced for the present season maintain the standard which Guildford music has recently set up for itself under the guidance of Mr. Claud Powell. The Pirani Trio and Miss Dorothy Helmrich will provide the first programme, on October 8. The second concert, on October 22, will be orchestral, with Franck's Symphony as the biggest feature, and a first performance, by Mr. Maurice Blower, of his Pianoforte Concerto. Mr. Harold Samuel will give a recital for the third concert, on November 12. Finally, on November 19, Mr. Thomas F. Dunhill will conduct his Symphony in A minor, and Dame Ethel Smyth her Overture to 'The Wreckers.' Apart from the subscription series there will be a performance of Walford Davies's 'Everyman' by the Guildford Choral Society and the Symphony Orchestra on December 10, Mr. Claud Powell conducting.

MANCHESTER.—The most heartening sign in the musical life of the coming winter is the establishment, after many set-backs, by the City Council of a series of six good concerts, with the co-operation of Mr. Hamilton Harty and the Hallé Orchestra. The concerts will be given in Free Trade Hall, which for some years has been municipally held and controlled. At each of them five hundred seats for children are to be reserved at 6d. each, and the balance of two thousand five hundred to three thousand will range in price from 8d. to 2s. 4d. for each concert. The cost will be £200 for each engagement of conductor and band, and to this will be added the cost of soloists, advertising, programmes, and so on; but the expectation is that the grant of £1,000 from the rates will not be fully drawn upon. The works which will be played in this experiment include 'William Tell,' 'The Barber of Seville,' 'Figaro,' 'The Merry Wives of Windsor,' 'Lohengrin,' 'Tannhäuser,' and 'Elijah.' This is a good piece of civic work on excellent lines.—The Hallé scheme in its main outlines was indicated in the August number. The works to be heard for the first time during this season are Respighi's second set of 'Ancient Airs and Dances' (October 10); Julius Harrison's recent arrangement for strings of Bach's Prelude and Fugue in G minor and Honneger's 'Pacific 231' (both on October 23); Harty's new 'Irish' Symphony, Malipiero's 'Impressioni dal Vero,' and de Falla's symphonic impressions for pianoforte and orchestra, 'Nights in the Gardens of Spain,' with Arthur Rubinstein as soloist (all on November 13); Moeran's 'In the Mountain Country' (November 27); Vaughan Williams's 'Norfolk Rhapsody' (December 4); Casella's Rhapsody, 'Italia'—its first performance in England (January 15); Herbert Howells's 'Pastoral Rhapsody' (January 22); Turina's 'Procession du Rocio' (January 29); a new work by Benjamin Dale, specially written for the Hallé concerts, but not yet designated (February 26); Ingelbrecht's poem for orchestra, 'Pour le jour de la première neige au vieux Japon' (March 5). The symphonic substance of the concerts is sufficiently strong, if it does not break much new ground. Brahms's four Symphonies in chronological order; César Franck's D minor; Elgar's A flat; Schubert's C major; Dvorák's No. 4; Tchaikovsky's No. 5; Beethoven's No. 8; Mozart in E flat. Strauss's 'Zarathustra,' and d'Indy's 'Istar' stand out prominently among the larger-scale symphonic poems. The Pension Fund Concert is allotted to March 26, and the customary Good Friday Concert on April 10 will finish the season. It is now many years since purely orchestral concerts figured in a Hallé scheme, but this year the first, seventh, eleventh, and twentieth of the series will contain no solo items. There is a very rational lay-out of choral work, and the intervals between the choral concerts should permit of ample

rehearsal.—This year Mr. Brand Lane has hitched his wagons to 'stars' with a vengeance. Orchestral music has rather slipped into the background of both his 'Festival' and his 'Orchestral' schemes. Whether recitals by Galli-Curci, Kreisler, Clara Butt, Frieda Hempel, and Gerhardt will be ample compensation for the orchestral loss can hardly be decided in advance. On February 23 and March 7 Manchester may be indebted to Mr. Lane for two visits of Paderewski; at the time of writing the matter is undecided. Sir Henry Wood will conduct five of the Lane series of orchestral nights, and Sir Dan Godfrey the opening one on October 18 (when Sir Henry Wood is engaged at the London 'Proms.'), at which Rachmaninov will play his third Concerto.—The Edward Isaacs chamber concerts will bring us the Léner Quartet, the English Trio, the Dutch Quartet, the Paris Copelle, and a John Ireland programme, in which the composer will play a prominent part.—The Catterall Quartet series of six performances will bring into our midst Dobnányi and William Murdoch, the former taking part in his second Quintet, which receives its first performance at Manchester. Other novelties at the Catterall concerts will be the 'Lancashire Sketches' of Whittaker, the Rochdale choral conductor-composer, and Steinberg's Quartet in A. The outstanding success of the Brahms evening last spring has led to the decision to give the String Quintet in F and the Clarinet Quintet, on December 17.—In the Hamilton Harty series, the Hallé conductor takes part in recitals for voice and pianoforte by Miss Olga Haley, Miss Florence Austral, Mr. John Coates, and Mr. Plunket Greene; a sonata concert with Mr. Albert Sammons; a sonata and trio concert with the Hallé cello and clarinet principals (Messrs. Twelvrees and Mortimer); a quintet concert with the Brodsky players; and a concert for pianoforte and chamber orchestra, in which, instead of playing, Harty will conduct, and Mr. Maurice Cole will be the pianist—already he is widely known via the Manchester Broadcasting Station.—Apart from 'The Messiah' performances, the solid choral work of the winter will be at the Hallé series, where 'Gerontius,' Berlioz's 'Faust,' and the Bach B minor Mass and the Motet 'Be not afraid' are to be heard.—The now famous Co-operative Wholesale Society Male-Voice Choir (for brevity's sake called C.W.S.) gives its usual few interesting concerts, at which vocalists new to the Free Trade Hall platform will include Miss Constance Willis, Mr. Walter Widdop (a few years ago a prominent competitor at our Lancashire coast festivals), and Miss Gertrude Entwistle. The Choir during the winter will sing between thirty and forty items of miniature choral songs.

PLYMOUTH.—On September 6 the Orpheus Society, of which Mr. David Parkes is conductor, gave a Mendelssohn concert. The principal choral pieces were choruses from the oratorios. Solos were given by small sections of the choir. The orchestra, of strings, organ, and drums, played the 'Athalie' Overture and the slow movement from the 'Italian' Symphony.

A NEW IRISH OPERA: 'SHAUN THE POST'

Although, strictly speaking, Mr. H. R. White's 'Shaun the Post' cannot be described as an 'Irish' opera, as the libretto is in English, yet the music and the whole atmosphere of the production are essentially Irish. At the outset it is a pleasure to state that 'Shaun the Post' is worthy of the school of Balfe, Wallace, Stanford, Sullivan, and Harty, and though some of the music is more or less reminiscent of Puccini, there is fine original scoring with a strong melodic vein running throughout—the orchestration being a dominant factor. Indeed the work may be described as a romantic opera on an Irish subject. No doubt, there is little choral work, but some of the ensembles, notably that of the *Finale* in Act 1, are deserving of unstinted praise. Probably, however, the duet which closes the opera is the finest music, and at once places Mr. White among composers of the first rank.

As is generally known, 'Shaun the Post' is founded on Boucicault's popular drama, 'Arrah na Pogue,' but Mr. R. J. Hughes, the librettist, has given us an adaptation affording some splendid operatic situations, including love-making at Glendalough by moonlight; a

rustic wedding and ceilidh; prison scenes; cliff scenes; and the rescue of Shaun's sweetheart, Arrah, from the clutches of the villain, Feeny. Old Irish airs are skilfully interwoven, the so-called 'Derry Air' forming a sort of *motif* for Shaun, and 'The Wearing of the Green' (which is in the original drama) is deftly introduced.

The opera was given, under the composer's direction, at the Theatre Royal, Dublin, on August 15 and 16, before crowded audiences. The lion's share of the performance fell to Mr. Joseph O'Mara.

With a little cutting down, the work is sure to become popular, and English audiences will no doubt soon have an opportunity for hearing it in the repertoire of the Carl Rosa Opera Company.

W. H. G. F.

Musical Notes from Abroad

NEW YORK

As, for four months, the doors of our concert-halls are locked, and the auditorium of the Metropolitan Opera House is transformed into a huge workshop for the painting of new scenery and the refurbishing of old in anticipation of the annual winter season, all sounds of music would be restricted to that heard in the theatres and picture houses, were it not for the two wonderful organizations that give so many concerts in the Stadium of New York City College and in Central Park. In the Stadium, the Philharmonic Orchestra of a hundred and five has played intact with all its leading men—no substitutes allowed—and the programmes have been fully up to the standard of the winter concerts at Carnegie Hall. These concerts are so enormously expensive that the season lasts only seven weeks. On thirty-five of the forty-nine evenings a Symphony was played, Tchaikovsky, Beethoven, and Brahms heading the list. Fifty-four composers were represented during the seven weeks, Wagner taking the lead, Tchaikovsky coming next. For thirty-four concerts the men played under one of the regular Philharmonic conductors, Willem von Hoogstraton; at fourteen concerts Fritz Reiner, the leader of the Cincinnati Orchestra, appeared as guest-conductor, and one was conducted by Arnold Volpe, who founded the Stadium concerts seven years ago. The audiences, numbering from twelve to fifteen thousand every night, paid from twenty-five cents to a dollar for admission, the majority occupying the fifty cent seats in the amphitheatre.

The Goldman Band of wood-wind and brass played five nights a week for twelve weeks in Central Park, appearing this year in a superb new bandstand, built of Indiana granite at a cost of 100,000 dollars. This was the gift of one of New York's noted music-lovers, Elkan Naumberg. The concerts were free, the audiences numbering from twenty-five to fifty thousand every night, and the acoustic properties of the stand, so perfectly designed and developed, carried the music clearly far beyond the confines of the seated listeners. At these sixty concerts works of a hundred and six composers were heard, Wagner again heading the list, and Tchaikovsky again coming second. A number of classical compositions were played that had never been given before except by a string orchestra. Very clever are Mr. Goldman's arrangements for his band. He does not mean that because he has no violins his listeners shall be deprived of the music of the great masters. Mr. Goldman does not himself claim that he has the finest band in the world, but others claim it for him. For the previous six seasons of these concerts the expenses have been met by popular subscription, the sales of programmes, &c. This year the concerts were presented to the city and every expense paid by four people—Mr. and Mrs. Daniel Guggenheim, and Mr. and Mrs. Murray Guggenheim.

Our interest is now centred on prospective things. Mrs. Coolidge's Berkshire Festival at Pittsfield, Mass., is always the first event of the season. It gives music-lovers a chance to hear the best of the new music in September, as our city concert-halls do not open until about a month later.

M. H. FLINT.

TORONTO

Concerts, of course, are as yet only in mind. But for summer music the Canadian National Exhibition has this year offered a very unusual variety. The main attraction has undoubtedly been the Pageant Chorus, under Dr. H. A. Fricker, of the Mendelssohn Choir, assisted by the Band of the Queen's Own Rifles under Capt. R. B. Hayward (of Kneller Hall, by the way). This body is one of the Exhibition's youngest yet most sturdy children, whose ranks have now swelled to over twenty-two hundred. Its audiences have totalled nearly thirty thousand at four concerts, all but the first evening realising capacity attendances. The programme, prepared in eight rehearsals, included two Handel choruses, 'The heavens are telling,' and the March Chorus from 'Tannhäuser.'

On Music Day, August 28, over ten thousand enthusiasts heard the Band Contests, arranged by the Canadian Band Association. During the afternoon four special programmes were given in the Music Building, one miscellaneous by some of the leading artists of the city, one by the Sternberg Studio dancing pupils, one by pupils from the Toronto Conservatory, and one by pupils of the Hambourg Conservatory.

In addition to these, fourteen groups of Troubadours in costume, including a native Ukrainian Choir, wandered about the beautiful grounds, which are situated along the shores of Lake Ontario, singing, playing, and dancing at various places. At six o'clock a Patriotic Tableau and short programme were given, the participants being Madame Lugrin Fahey, two hundred seamen from the visiting British Fleet, the Troubadours, and the Band of the Queen's Own Rifles. Pianoforte recitals were also held in Manufacturers' Building from 10 a.m. to 10 p.m.

At the two permanent bandstands in the grounds, concerts have taken place each day continuously from 1 p.m. to 10 p.m., at which have been heard twenty bands in all, drawn from the whole of the Dominion.

It is pleasing to find that music has now emerged as the main artistic feature of the Exhibition. This is proved not only by the arrangements, but by the crowds which regularly attend each event.

H. C. F.

Obituary

We regret to record the following death:

P. F. BATTISHILL, on July 24. Born in 1870, in Devonshire, he joined the Army as a student at fourteen years of age, later going to Kneller Hall, where he won the Shaw Hellier prize for composition. He became a Sub-Professor, and ultimately a Director of the School. For some years Mr. Battishill was bandmaster of the Queen's (West Surreys), he then took charge of the Royal Artillery Band in 1904. During the recent centenary celebrations of the Royal Academy of Music, Mr. Battishill was made Honorary Royal Academician. He was conspicuous as being the only serving bandmaster in the British Army to hold this distinction. For some years he was a member of the Board of Examiners for the L. R. A. M. diploma in Bandmastership, many candidates passing through his hands.

Before deciding on their carol programmes for the coming Christmas, choirmasters should examine the two sets of six carols issued by the National Institute for the Blind. The words are by blind poets, and are set by blind composers. They are excellent, and well worthy of adoption on their merits alone, apart from the fact that their sale helps this most deserving of objects. Copies of the booklets (3d. each) may be had from the National Institute for the Blind, Great Portland Street, or from Messrs. Novello.

Tudor and Elizabethan music is practised at 8.30 p.m. on Tuesdays at the South Western College of Music. Some good sopranos and altos attend, but more basses and tenors are needed, in order that the choir may prove useful for demonstration purposes. The conductor is Mr. Alan May. Full particulars from the Secretary of the South Western College of Music, 298, High Road, Balham, S.W.17.

Answers to Correspondents

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.

'WORRIED ONE' asks: 'What is musical appreciation?' As this query is only one of several indications that a good many people new to the power of fine music are in need of information, we will try to answer with a fullness unusual in this column. (As we have no desire to teach grandmothers how to suck eggs, the average reader, to whom the whole matter is simple, should skip the following.) Owing to its having been made the centre of a good deal of somewhat priggish talk, people sometimes pooh-poo the term 'musical appreciation.' They say that if you enjoy music, there's an end to the matter: what more can one want? But this is to make the mistake of regarding 'enjoy' and 'appreciate' as synonyms. Enjoyment of a piece of music may be a blind, unreasoning sensation; appreciation can exist only as a result of (1) some understanding of the work itself; (2) comparison with other works of the same type. You will see at once that in the case of (say) a symphony, this implies some general knowledge of the form or construction of a symphony; the ability to retain in the mind its chief themes, so that the composer's development and other methods of using them may be followed; and an (at least) elementary knowledge of harmony and orchestration. The ability to make critical comparison between various symphonies is an important element, because appreciation implies judgment; there can be no judgment without a standard, and no standard without comparison. Hence the need for an acquaintance with representative musical works. This acquaintance must extend to all important schools and to various periods so that we may put ourselves in the right mental attitude for a given work. For example, if we know only one type of symphony, and that type is of the modern highly-coloured, even hectic, species, such as Tchaikovsky's 'Pathetic,' and we find ourselves faced with one by Mozart or Haydn, we shall listen to it with what may be called the Tchaikovsky ear, expecting floods of sonorous, highly-coloured music, charged with emotion that at times approaches the hysterical. To the Tchaikovsky ear, Mozart will seem tame, his orchestration insipid, and his emotional power feeble. But the hearer who has the ability to put himself in the right key, so to speak, will probably find in the old work an even keener pleasure than in the modern. One example of the difference between mere enjoyment and appreciation: A good many people who know nothing about fugues (and, indeed, hate the very word 'fugue' as a synonym for 'dryness') can enjoy such an example as the C sharp major in Book 1 of the '48,' because its tunefulness and animation are such as appeal to the average uninitiated ear. But the qualities that make it a fine Fugue—the invention shown in the delightful subject; the skill in treatment; the achievement of variety without loss of consistency and relevance; and the way in which the interest is not merely kept up, but made cumulative—all these things are perceived and enjoyed only by the hearer who knows a good deal about the construction of a fugue. The latter type of listener gets far more enjoyment out of the work than the former, because he has more sources of enjoyment. This applies to all listening, and the moral is so obvious that you can easily apply it. You will find the whole question discussed very ably and fully, together with a host of other matters, in a little book by J. W. Foxell, called 'Elements of Musical Appreciation' (Novello, 2s. 6d.). In our issue of March we gave a list of books dealing with the subject. We mention this one specially because it goes more fully than any other into the question of such words as 'appreciation,' 'enjoyment,' &c. Anyway, give up being a 'worried one'! You will soon find out what it means to appreciate music (that is, to enjoy it with the understanding as well as with the ear) if you lay yourself out to (1) hear, (2) read about, and (3) take part in as much good music as possible. And in the long run, the

greatest of these is (3): there are opportunities everywhere. Join a Church choir, a choral society, brass band, &c., and if you play the pianoforte, find another pianist, and play duet arrangements of chamber and orchestral music. A pair of duettists have the key to a very large proportion of the finest music ever written, and they can unlock the treasure-house and revel in its riches without going outside the front door.

W. H. W. writes: 'I have invented a finger and hand, &c., training apparatus, and want to protect it in some way. I think patenting it too expensive. I notice similar appliances are sometimes registered, so will you kindly give me some information about registering such as: The cost; to whom to apply; the protection it gives; how long to effect a register, &c., &c.'

A.—You may register a 'design,' but an 'apparatus' would need to be protected by a patent. Provisional protection for one year may be secured for a nominal sum. The Comptroller-General of H.M. Patent Office (25, Southampton Buildings, W.C.2) will send, upon application, a pamphlet dealing exhaustively with the subjects of registration and patent. It may be worth your while to explain your needs fully when applying for information. With a benevolence unusual in official dealings, the Comptroller has been known to mark passages that have special reference to the applicant's case.

H. N. C. E. (Georgetown, Demerara).—(1.) You say you know a singer who 'becomes quite husky and hoarse after singing for half an hour,' and you ask us to tell you the cause and advise a remedy. Obviously the singer is working on wrong lines, but without a hearing we cannot say on what particular wrong lines. Our advice is to go to a competent teacher. (2.) 'Sabaoth' is usually sung as 'Sáb-a-óth.' (3.) Sing 'miserable' as nearly as possible as you speak it. In other words, resist the temptation to sing 'miserable.' (4.) Ellis's 'Pronunciation for Singers' (Curwen) gives lengthy passages in Latin and Italian with the pronunciation clearly shown.

F. J. E.—(1.) All Sinding's songs are stocked by Novello. (2.) For an oboe instruction book try that of Brod, published by Messrs. Hawkes (20s.). We know of no book on the history and construction of the oboe. The long and apparently exhaustive article in 'Grove,' under 'Oboe,' would, we think, tell you all you need know.

B. L. E.—We doubt if there is any 'complete' edition of the keyboard works of the old English composers. From Novello you can get collections of pieces by Giles Farnaby, Purcell, William Byrd, John Bull, Gibbons, and Dowland. Chesters issue collections of pieces by Byrd, Gibbons, Jeremiah Clarke, Croft, and others. W. Reeves, Charing Cross Road, recently published a selection of Byrd pieces. Augers a long time ago brought out a series of albums of pieces by Bull, Purcell, Gibbons, and others, under the editorship of Ernst Pauer. We think you are mistaken in your apparent dissatisfaction with selections from these old composers. Complete editions of their works would be far from profitable to publisher or purchaser, inasmuch as a great deal of the music is of little more than antiquarian interest.

ELIZABETH.—You do not state the examination for which the pieces are set. In any case, we cannot answer questions as to metronome marks unless a copy of the music is sent, or the pieces are so well known that they can be readily referred to. We can hardly be expected to lay in stock of examination tests and syllabuses for the purposes of this column.

E. B.—You would probably find what you want in 'English Folk-Song: some Conclusions,' by Cecil Sharp (Barnicoat & Pearce, Taunton, 12s. 6d.).

MISS R. B.—There is little organ music of the kind you ask about—pieces short, simple, dignified, and fitting for use in connection with services at which plain-song is the staple. You will find some in 'The Latin Organist' by Gregory Ould (Novello), and in such French collections (mostly on two staves) as Guy Ropartz's 'Au Pied d'Autel' and the Gregorian and other albums of short pieces by Eugene Gigout. There are also sets of 'Versets' and

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Organist' by
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Au Pied de
of short piece
'Versets' of

Plainsong themes by d'Indy, Chausson, and other French composers published (we think) by the Schola Cantorum. Anyway, they can be seen at Novello's. Chesters recently issued a collection of a hundred pieces by Gigout, in four books, each containing twenty-five. Half of them are modal. These are among the best examples of their kind. César Franck wrote two albums of short pieces, published after his death. They are unequal, but contain many beautiful things (Enoch).

V. K.—The following books are recommended for students preparing for the L.R.A.M. Diploma in Elocution: 'Higher English,' Campbell (Blackie); 'Pronunciation for Singers,' Ellis (Curwen); 'The Art of Singing,' Part I., William Shakespeare (Metzler); 'Voice Production in Singing and Speaking,' Wesley Mills (Curwen); 'The Art of Versification,' R. F. Brewer (Grant, Edinburgh); 'Modern English Metre,' Joseph B. Mayor (Cambridge University Press); 'The Technique of Speech,' by Dora Duty-Jones (Harper).

H. B.—It is impossible to say 'what is the best book on composition,' because the book that is best for one student is not so for another. But you will probably find nothing better than Stanford's work on the subject (Stainer & Bell). Good recent books on counterpoint are those of Dr. Kitson (Oxford University Press), Pearce (Winthrop Rogers), Dunstan's Primer on 'Modal Counterpoint' (Novello), and R. O. Morris's study of the 'Contrapuntal Technique of Elizabethan Composers' (Oxford University Press).

ELMUS.—(1.) An organist is generally supposed to have the right of claiming a fee when his organ is used for a choral wedding and played by a friend of the bride or bridegroom. But we believe that most organists courteously waive such a right. Legally it can hardly stand, because the right of access to the organ is vested in the incumbent, and if he allows the visitor to play, there is nothing useful to be said by his own organist. This is one of the numerous cases in which all concerned should think of courtesy rather than rights and wrongs. (2.) We cannot name the 'best' piano-forte tutor, for reasons given in the answer to 'H. B.' You must examine several and make your own choice, or get a teacher's advice on your particular needs. So many good tutors are available that we can't find room for a list.

OPERA LOVER.—'The Queen of Sheba' is generally reckoned to be Goldmark's best opera. We know of no performance in this country—at all events in recent years. Here are the particulars you want: Goldmark was born May 18, 1830; he died at Vienna, January 2, 1915. He began as a violinist. His most popular works, apart from 'The Queen of Sheba,' were (perhaps still are, on the Continent) his Symphony 'Ländliche Hochzeit' and some concert overtures. The best of the last-named seems to be 'Sakuntala,' which is played fairly often in this country. We have not a copy of 'The Queen of Sheba' to refer to, but from your description of the title-role, we should say that it calls for a dramatic soprano rather than a mezzo.

THE CLARINET

Mr. R. H. Whall, 6, Whitehall, Stroud, Glos., writes: 'If you would kindly put me in communication with "J. B." ("Answers to Correspondents," September issue, p. 847), I think I may be able to give him some information, having made a special study of the clarinet for many years.'

We have not kept 'J. B.'s' address, so we hope he will see this, and respond to Mr. Whall's kind offer.

Miscellaneous

The City of London Choral Union (conductor, Dr. Harold Darke) resumed work on September 16, with rehearsals of 'The Dream of Gerontius.' There are a few vacancies in all departments. Rehearsals are held at St. Michael's, Cornhill, on Tuesdays, from 5.30 to 7. Particulars from the hon. secretary, Mr. William Reid, 11, Queen Victoria Street, E.C.4.

The Kingston, Surbiton, and District Musical Society has just started the season's work under its new director, Mr. Leslie Regan. The Society intends to perform 'King Olaf' in January. The Lord Bishop of Kingston succeeds the late Sir Frederick Bridge as President.

CONTENTS.

PAGE

Thomas Ravenscroft, B.M.S. (c. 1583—c. 1633). By Jeffrey Mark	881
Accidental Strokes of Genius. By Alexander Brent-Smith	885
Foot-Notes to Musical History. By William C. Smith	886
Conductors and Conducting.—IV. The Physical Aspect of the Beat. By William Wallace	891
Song Translation. By Eric Brewerton	893
New Light on Late Tudor Composers.—III. William Mundy. By W. H. Grattan Flood	894
The Associated Board Edition of the 'Forty-Eight.' By Harvey Grace	895
On Getting Back to Work. By Thomas Armstrong	899
A New System of Musical Notation. By Howard Parsons	900
Occasional Notes	905
The Hereford Festival. By Herbert Thompson ...	908
Music in the Foreign Press. By M.-D. Calvocoressi	910
New Music	911
Wagner and Richter. By A. Kalisch	918
The Musician's Bookshelf	919
Gramophone Notes. By 'Discus'	923
Wireless Notes. By 'Caliban'	925
Church and Organ Music	927
Royal College of Organists	927
National Union of Organists' Associations: Newcastle Congress. By W. A. Roberts	927
Letters to the Editor	926
Sixty Years Ago	933
Sharps and Flats	933
Amateurs' Exchange	933
Chanting: A Suggestion. By Donald MacArthur ...	934
Welsh Week at Wembley	936
Promenade Concerts	937
The Margate Festival	938
Choral Society Programmes	939
Competition Festival Record	939
Music in the Provinces	940
A New Irish Opera: 'Shaun the Post'	940
Musical Notes from Abroad	941
Obituary	941
Answers to Correspondents	942
Miscellaneous	943

MUSIC.

'Truth.' Unison Song for Massed Voices. By GEOFFREY SHAW	913
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WEDNESDAY, OCTOBER 22 (FIRST POST).

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DIFFICULT

TOCCATA and FUGUE
("The Wanderer")

C. H. H. Parry

MANUAL *Slow*
mf (Gt) *più f* *f*
 (TOCCATA)
 PEDAL *mf*

(Time of performance about 5 minutes.)

Slow
 (FUGUE)
p Sw.
 (Time of performance about 7 minutes.)

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Ground Bass of Handel

S. Karg-Elert

Lento lugubre ed indeciso ①
 MANUAL *Sw. pp* *lugubre* *pp místico*
 PEDAL *pp* Stopped 32', 16' & 8', Sw. coupled

Ex. 2

pp Stopped 32', 16' & 8', Sw. coupled

⑤0 *Più gravemente (quasi 2)*
fff Gt
quasi Pedal glissando

(Time of performance about 14 minutes.)

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MODERATELY DIFFICULT

ADAGIO in E

Frank Bridge

Adagio

MANUAL Sw. *pp* *pp*

PEDAL

Ex. 2

(mf G[!]) *cresc.* *f* *cresc.* *f*

(Time of performance about 4 minutes.)

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THREE PSALM PRELUDES

Lento, poco appenato

N^o 1

Herbert Howells

MANUAL *p* Sw.

PEDAL

Ex. 2 Ch. G[!] *p* *p* *espress.*

(Sw.) G[!] *p*

16 f! (G[!] coupled)

(Time of performance about 4½ minutes.)

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MODERATELY EASY

LEGEND

Moderato semplice ♩=92
Sw. Reed

Harvey Grace

MANUAL

PEDAL

Ex. 2

Allegro marziale ♩=132

(Time of performance about 5 minutes.)

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Original Compositions for the Organ (New Series) No. 15. Price 2/3

THREE CHORAL-PRELUDES

Nº 3 (on the Tune "S^t Michael")

John E. West

Lento maestoso ♩=60

MANUAL

PEDAL

Ex. 2

Poco Allegretto ♩=72

(Time of performance about 4 minutes.)

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Original Compositions for the Organ (New Series) No. 47. Price 3/6

EASY

FOUR INTERMEZZI

Nº 3. Hush Song

C. V. Stanford
(Ch.)

Andante tranquillo

MANUAL *p* (Sw. 8 ft with Oboe) (Ch.) (Sw.)

PEDAL *p* (16 8 ft uncoupled)

Ex. 2

(♩ = ♩)

p (G[♯])

p (add to Ped.) (Time of performance about 5 minutes.)

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Original Compositions for the Organ (New Series) No. 93. Price 2/-

THREE SHORT and EASY POSTLUDES

Nº 3

F. W. Wadely

Risoluto

MANUAL *mf* G[♯] Diap.

PEDAL *mf* 16 ft (G[♯] coupled)

mp Sw. *cresc.*

(Time of performance about 3½ minutes)

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WRITTEN FOR THE RE-OPENING OF THE ORGAN AT ST. MARK'S CHURCH, PORTSMOUTH

O PRAISE GOD IN HIS HOLINESS

A SHORT ANTHEM FOR FESTIVAL AND GENERAL USE

Psalm cl.

MUSIC BY

CHARLES MACPHERSON

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Allegro maestoso. $\text{♩} = \text{about } 92$

ORGAN

f *Git.* *Ped. legato*

SOPRANO

ALTO

TENOR

BASS

O praise God in His

O praise God in His

O praise God in His

O praise God in His

O PRAISE GOD IN HIS HOLINESS

ho - li - ness : praise . . Him in the fir - ma - ment of His

ho - li - ness : praise . . Him in the fir - ma - ment of His

ho - li - ness : praise . . Him in the fir - ma - ment of His

ho - li - ness : praise . . Him in the fir - ma - ment of His

power. Praise Him in His no -

power. Praise Him in His

power. Praise Him in His no -

power. Praise Him in His

ble acts : praise . . Him ac - cord - ing to His

no - ble acts : praise . . Him ac - cord - ing to His

ble acts : praise . . Him ac - cord - ing to His

no - ble acts : praise . . Him ac - cord - ing to His

Full Se.

Ped.

(2)

EXTRA SUPPLEMENT.
O PRAISE GOD IN HIS HOLINESS

October 1, 1924

ex - cel - lent great - ness.

ex - cel - lent great - ness.

ex - cel - lent great - ness.

ex - cel - lent great - ness.

Trumpet

Praise Him in the sound of the trump - et:

Praise Him in the sound of the trump - et:

Praise Him in the sound of the trump - et:

Praise Him in the sound of the trump - et:

praise Him up - on the lute . . and

praise Him up - on the lute . . and

praise Him up - on the lute . . and

praise Him up - on the lute . . and

O PRAISE GOD IN HIS HOLINESS

harp.

harp.

harp.

harp.

Ste.

The introduction features four harp staves and a piano accompaniment. The harp parts consist of single notes and rests. The piano part is in 3/4 time, with a key signature of one sharp (F#). It begins with a series of chords and moving lines in both hands, ending with a double bar line.

$\text{♩} = \text{♩}$ *ma poco animato*

Ch.

The piano accompaniment continues with a more active melody in the right hand and a supporting bass line in the left hand. The tempo is marked *ma poco animato*. The section ends with a double bar line.

mf

Praise Him in the cym - bals and dan - ces:

mf

Praise Him in the

Ped. (Gt. coupler ad lib.)

(4)

The vocal part enters with the lyrics "Praise Him in the cym - bals and dan - ces:". The piano accompaniment continues with a steady rhythm. The tempo is marked *mf*. The section ends with a double bar line. The page number (4) is indicated at the bottom.

O PRAISE GOD IN HIS HOLINESS

mf
praise Him up-on the strings . . and
mf
Praise Him up-on the
cym - bals and danc - es:

pipe . .
strings . . and pipe . .
mf
Praise Him up-on the strings . . and . . pipe . .
mf
Praise Him up-on the strings . . and pipe . .

f *Sic.*
senza Ped. *Ped.*

O PRAISE GOD IN HIS HOLINESS

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system includes four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "Praise Him . . up-on the well - tun - ed cym - bals: praise Him . . up-on the". The piano accompaniment features a string section (labeled "Str.") and a guitar section (labeled "Gt."). The second system continues the vocal parts with the lyrics: "loud . . . cym . . . bals. O praise". The piano accompaniment continues with the guitar section (labeled "Gt.") and a forte dynamic marking (*f*).

Praise Him . . up-on the well - tun - ed cym - bals: praise Him . . up-on the

Praise Him . . up-on the well - tun - ed cym - bals: praise Him . . up-on the

Praise Him . . up-on the well - tun - ed cym - bals: praise Him . . up-on the

Praise Him . . up-on the well - tun - ed cym - bals: praise Him . . up-on the

Str.

Gt.

loud . . . cym . . . bals. O praise

loud cym . . . bals. O praise

loud cym . . . bals. O praise

loud . . . cym . . . bals. O praise

Gt.

f

O PRAISE GOD IN HIS HOLINESS

God in His ho - - - li - ness,

God in His ho - - - li - ness,

God in His ho - - - li - ness,

God in His ho - - - li - ness,

God in His ho - - - li - ness,

poco rit. *Sw.*

A little slower

in . . . His ho - - - - li - ness. . .

p *lunga*

in . . . His ho - - - - li - ness. . .

p *lunga*

in . . . His ho - - - - li - ness. . .

p *lunga*

in . . . His ho - - - - li - ness. . .

p *lunga*

A little slower

p *lunga*

O PRAISE GOD IN HIS HOLINESS

Molto maestoso

Let ev - 'ry thing . . . that hath

Let ev - 'ry thing . . . that hath

Let ev - 'ry thing . . . that hath

Let ev - 'ry thing . . . that hath

Molto maestoso

f *Gt.*

Full Sw.

Gt.

senza Ped.

Ped.

Molto allargando

breath . . . praise, . . . praise . . . the Lord.

breath . . . praise, . . . praise . . . the Lord.

breath . . . praise, . . . praise . . . the Lord.

breath . . . praise, . . . praise . . . the Lord.

Molto allargando

Full Sw. open

ff Gt.

Ped.

* The first Soprano part may be omitted if it is found more convenient.